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Papers

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THE FILMS, THE FILMMAKERS
AUSTRALIA AT CANNES

PLUS

GILLIAN ARMSTRONG: 'THE LAST DAYS OF CHEZ NOUS'

JONATHAN DEMME: 'THE SILENCE OF THE LAMBS'

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FILM FINANCE CORPORATION

FUNDING DECISIONS JANUARY - MARCH 1993

14 FEBRUARY FEATURE

STRICTLY BALLROOM (Mid Film Corporation, Producer: Trevor Mall, Director: Baz Luhrmann) When a young ballroom champion defies the all-gendered Federation by dancing his own steps, his dream of winning the Pan Pacific Grand Prix is shattered. His career seems as jeopardized until help comes from an unexpected quarter. Adapted from a stage play.

26 FEBRUARY FEATURES

EXOTIC BALL (30 mins) Memento Films Executive producers: Joyce Menzies, Jill Rodis. Producer: Timothy White. Director: Ray Argall. Screenwriters: Ray Argall, Henry Kauer. An unlikely friendship develops between two characters who have run away from responsibility and end up on the construction site of a giant Murray cod.

REDUCTIONS (30 mins) Ropy Films (Quasimodo) Producer: Richard Mince. Screenwriter-director: Daniel Vendemmia. Cast: Chastin Kervin. A young delinquent is befriended by his father after a murder attempt.

28 MARCH FEATURES

MAP OF THE HEART (11 mins) Map of the Heart (Hart Limited, An Australian Canadian Film-Producer coproduction. Producer: Tim Deane, Vincent Ward. Coproducers: Timothy White. Director: Vincent Ward. Screenwriters: Louis Nowra, Vincent Ward. An intimate journey into the world of the silent man, only to find himself caught up in the Second World War and in a love affair with a woman.

TELEVISION

GOOD VIBRATIONS (Six 15-min series) Lynn Brynson and Southern Star Group. Executive producer: Kim Williams. Producer: Lynn Brynson, Rod Allen. Screenwriters: David Phillips, Morris Christian, Lynn Brynson. A series of stories about five families that move to the country together, reflecting what the future holds in store.

THE MIRACULOUS MELLOWS (20 x 30-min children's mini-series) Cinema Productions. Executive producer: Peter Ginnane-Evans. Coproducer: Andrew Masland. Director: Karl Zwarg. Screenwriters: Anthony Ellis, Ray Hordley, Marlene Ann Morris, Richard Tulloch, Aileen Webb, Paul J. Hynes, Richard Tulloch. Mellowings meet the Mellops, magical mounds.

WILPACK (Six 15-min tele-films) Generation Film. Producer: Rob Mera. Screenwriters: Andrew Nevill ("Flycatcher Identity"), Christopher Lee ("Afternoon"), Tony Ayres ("Loveless"), James Mangan-Smith ("Miss Goss to the Analysts"), Tony Mastry ("Lovers"). Three women meet for lunch in Pseudo Mondo. On the menu is marriage, infidelity, friendship and betrayal ("Pseudo

Mondo"). What is the 30-year-old who has moved to with Drew's family on the day of his father's funeral? ("Afternoon"). A drama about Delapropaganda wrong ("Loveless"). The picture before her as the analyst becomes the object of Miss's obsession ("Miss Goss to the Analysts"). From childhood, Chris has been spreading funeral services, coming closer each time to the front of the chapel. It is 1982 and Michael's penny brain arrives from Greece (changed) must be the saint at the Blue Bird Cafe ("Lovers").

DOCUMENTARIES

SLAVES IN THE SKY (30 mins) Sky Vision. Producer: Gary Sizer. Director: Gary Sizer. Director of photography: Rory McGowan. Screenwriter: Rebecca Scott, Gary Sizer. Tim Kennedy. A sociological exploration in search of a female "womanhood" on migration trails as the cloud layer of New Guinea.

TALKS OF THE NIGHT (20 x 30 mins) Juniper Films. Executive producer: Anne Sizer (SBS Television). Producer: John Tarrant. Director: James Wilson. Screenwriter: Nadine Arnold. An anthology of true tales of the breathtaking South Pacific.

TRUST FUND

22 FEBRUARY 1993

The results of the second FFC trust fund competition have been announced. Five projects were selected from the reported 176 entries, with one finalist having been interviewed by representatives of the FFC and Beyond Films, the proposed film. Australian distributor and international sales agent.

COME BACK TO SHOW YOU I COULD FLY Producer: Carol Hughes. Screenwriter-director: Richard Lowenstein. An abandoned 15-year-old meets the offbeatness but drug-addicted Angie. The relationship offers strength to each and helps them face the truth about each other and themselves.

THE GREAT FINDER Producer: David Ellick. Screenwriter: David Ellick. Screenwriter-director: David Ellick. Screenwriter: John Gurdell. A young, neglected 15-year-old with a unique talent is brought to his village, with disastrous results.

HAMMERS OVER THE ANVIL Producers: Richard Mince. Producer: Gander. Director: Ann Turner. Screenwriter: Peter Heyworth. A young, disabled man faces adulthood. Based on Alan Marshall's volume of short stories.

THE NOSTRAPHAMUS KID Producers: Roger LaMour. Roger LaMour. Terry Jennings. Screenwriter-director: Rob Ellis. An overused and hyperactive youth with a fantasy of his own, explaining his own existence with the rest of the world.

SHOUTING WEATHER Producers: Charles Huxley, David Huxley. Director: Paul Huxley. Screenwriter: David O'Brien. Retired police officer, Jimmy Barker, leads the country with his pregnant girlfriend, but the man he loves most protects him, and a war begins that will expose the man's secrets.

OSCAR WINNER

OSCAR WINNER



MIKE MINTER, WINNER OF THE OSCAR AWARD FOR BEST DIRECTOR OF THE YEAR FOR HIS FILM "THE WINDS OF WAR" (1992)

FILM VICTORIA

Michael Minter has built his position as Film Victoria's director according to chairman John Howe, to "pursue silver interests". Chris Fishbein, Film Victoria's projects manager, will fill the vacancy until a new chief executive is appointed.

THIS ISSUE

Due to space restrictions, the story on Jacques Demy planned for this issue has been held over to the next.

AUSTRALIANS

In the continuing debate over what constitutes Australianism, Senator Michael Bason has called for the "Federal government" (20) and the force of the Australian Broadcasting Tribunal's continuing refusal to accept private ownership of Australian film coproductions in Australia (constant for reference purposes). Bason said it was vital that the government inquiry into Australian content rules took in the context of "the fact across assembly that privately disadvantaged Australian film co-producers". He continued:

At the moment, it is possible for a film co-production financed by the Australian government, Australia access to receive no more than an Australian product for reference purposes.

We have the television situation where the policy of our body, the Australian Film Commission, backed by the Department of Arts, Sports, Recreation, Tourism and Transport, has been mostly rejected by teachers, the Australian Broadcasting Tribunal.

The government should have got us all together on the message. But it is not that it is resolved quickly that Australia has received no co-productions treaty with such success as the UK and Canada, and has a memorandum of understanding with France and New Zealand.



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The INDEPENDENT FILMMAKERS' FUND is a film Victoria initiative which aims to assist emerging filmmakers in the areas of narrative drama and/or documentary film. Only applicants from Victoria are eligible to apply.

The Fund is aimed at developing directing and producing skills, however people with proven ability in other areas such as cinematography and screenwriting, who wish to move into directing, may apply.

Projects to be considered for Funding should: be narrative dramas or documentaries of 30 to 60 minutes duration. Owing to limited funds, only a very select number of projects will be chosen.

Applicants to the Fund will be required to:

- I. Complete and lodge to Film Victoria a Registration Form by Friday 12th July 1991.
Additional information required:
A. C.V's of Producer, Director and Writer
B. A one to two page synopsis of the project
2. Selected applicants will then be asked to submit a formal application to Film Victoria by Friday 9th August 1991 including the final script, detailed budget and marketing proposal.

For Guidelines and Registration Forms, please contact:
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THE FILMS OF

Spotswo



ood

ANDREW L.



IN THE DOWN-

TROUSEN OFFICES OF BALL'S MOCCASIN FACTORY IN THE MELBOURNE SUBURB OF SPOTSWOOD, INEFFICIENCY AND MISMANAGEMENT IS THE NORM. MR. BALL (ALWYN HURTS) HAS FAILED TO NEGOTIATE THE CHANGING TIMES SINCE 1968, WHEN THE COMPANY LAST MADE A PROFIT. THAT'S WHERE WALLACE (ANTHONY HOPKINS), THE TIME-AND-MOTION EXPERT, CAME IN. TIME-AND-MOTION PEOPLE WERE ALL THE RAGE IN THE 1930S. OUTSIDERS TO THE STAFF, BUT PILLARS OF REFORM TO THEIR CLIENTS, THEIR REPORTS WOULD SLASH JOBS AND TEAR DOWN YEARS OF COMFORTABLE, IF INEFFICIENT, WORK PRACTICES. THEY WERE PEDANTIC; THEY WERE NOT MUCH LIKED; THEY WERE MOROSE.





Spotswood

Producer Tina White explains why Anthony Hopkins was chosen for the lead role

Wilson was a sarcastic, uptight sort of character and called for an excellent actor. He was underwritten in the script, so we wanted someone who was able to say a lot without words.

White says that the role benefits from the actor's being a foreigner.

Being non-Australian reinforces the idea that he is an outsider. Being an alien also assists in establishing the notion of there being a certain culture on the peninsula, and 19th Australia, when anything from the outside seemed like a good idea at the time.

With these thoughts, White, the writers, Max Durns and Andrew Knight, and director Mark Joffe approached Anthony Hopkins, who was filming in Mexico at the time. "We sent him agent the script, expecting the process to take a few months," says White. "Within three weeks we had a deal on his."

Hopkins confirms that it was the script which appealed to him, and the fact that it was to be a comedy, something he had never done before. He's certainly not doing it for the money at \$3.5 million, this is not a big-budget Hollywood movie. It is a small movie. To him, he says, "a tragedy of comic proportions," says Joffe.

It's the irony that it is so important. This is a character-based comedy, not a sitcom. That's why we chose actors who would interpret

character. The characters are interesting and unusual human beings, and we're putting things in subtle ways.

The economy is there in the script, of course, but we've been flexible in character interpretation relative to the script. Naturally, a director has to have an overall perspective, and my perception is focused. But there is a range within that focus.

Richard Brennan, who is producing the film with White, agrees that, while *Spotswood* is a comedy, it is an extremely deadpan and ironic in style. Joffe emphasizes the point:

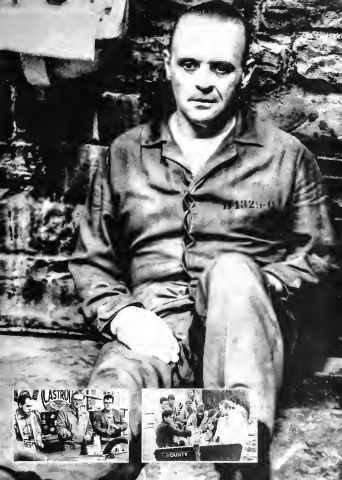
We're certainly not playing it for laughs. So, in a way, it's a question of playing against the script, against the notion of what is interpreted as comedy. The parallel is perhaps with the Ealing comedies of the '50s, or things like Bill Forsyth's *Local Hero*.

Joffe has a reputation for being prepared, focused and serious. From his first film, he began his career with Crawford Productions in 1978, and from 1980 to '94 he directed more than eighty hours of Crawford's top television dramas, including *Gunpowder*, *The Red Rover* and *Special Squad*. In 1985, he co-directed the mini-series *The Great British Bakeoff*, and in 1987, he made the theatrical feature *Grease*. *Spotswood* was followed by the mini-series *Shadows of the Gables* and the tele-feature *My Soldiers*.

Joffe worked with the writers on *Spotswood* for 18 months.

I was not of getting off on projects to direct that weren't ready to be filmed. There are too many being made at second or third-hand stage. The script, to me, is the most vital element, followed by casting.

The casting took three months. Hopkins' co-stars include Ben



Anthony Hopkins

Foster plays a rookie FBI agent, whose boss sends her to interrogate Hannibal, in the hope he might help them catch a serial killer who has mutilated and murdered several women in a particularly ghastly way. As the interview progresses, the FBI agent and the psychopath discover "a mutual, subconscious attraction" for each other. She becomes, as Hopkins puts it, "highly obsessed with him."

Hopkins now thinks that Hannibal Lecter is perhaps the most fascinating of these evil characters.

I don't know why. If you are going to play a vicious, evil character, you have to play him as attractively as possible. I think I'm attracted to them. I don't like cruelty, but maybe it's better to accept that darker side of your nature than to suppress it.

The great villains of literature were motivated by all kinds of complex, deep stirrings. And their loneliness helps to make them fascinating.

Hopkins also feels that often the political despots have a sense of history ("They are like punitive aunts") and regards Hollywood's usual approach as too simplistic ("It's the white hat-black hat syndrome").

In his career, Hopkins has played a wide range of characters, researching much history and literature. Does he feel he has gained in wisdom and tolerance?

Yes, perhaps, but the wisdom I have looked I know nothing. You go on accumulating information.

I have a "tiger pill to history," as Oliver called it. When he played Richard III, he was trying to fight through the complexity and decided to concentrate on Richard's magnificence—on how way he was. He built everything else on top of that. That was what he called the "tiger pill."

OTHER ROLES

When Hopkins is asked to check his filmography, he is mildly surprised. "Good, have I done all that?" He reads the two pages of film, drama and television titles, exclaiming, "I certainly do have some credits!"

Another recent one is *Deceptive Wars*, a remake of the 1956 Humphrey Bogart film about an escaped convict who takes a family hostage. The new film is a very violent version, directed by Michael Cimino and co-starring Mickey Rourke. Hopkins

Mickey Rourke is a handsome, sunny, and mostly like occasionally exchanged a few words, but his character's any much an act. He's very violent and overphysical challenge to get going. I'd respond and fight back, hoping it wouldn't get any bones broken or leave my face ruptured. But I did get a few bruises.

Hopkins relates the experience with little enthusiasm. Rourke and Hopkins were not real brothers, so Hopkins just got on with learning his lines and doing his job. But he does add that "Rourke can work whatever way he wants to."

As for director Michael Cimino, Hopkins says

Cimino concentrated okay with Rourke, but he was very tense. So I got out of the scenes and went to my dressing room, had a coffee to get to you after a while.

But Michael's a very good director, and very fun.

Hopkins likens Cimino to a New York street-smart survivor. Then, holding his arm at waist height, he adds, "He's that high—and Napoleonic."

Cimino never made the final mistake of shouting at Hopkins. Hopkins had long ago made a quiet little rule: "No shouting, or I leave."

I can't work with tension. It's a nightmare. I won't mention tension, and most directors have been good. [Laughs, he says, "to find out"] But if anyone wants and wants they have to get on their own.

Hopkins means it. He has walked off two big films for that reason. He doesn't suggest it, though he won't say which ones. ("It could get messy...") The last time it happened, he just quietly got into a cab and went home. "I won't work with people who are cruel, either to others on the set, or to me."

POSTSCRIPT

Hopkins came to Australia and Spontaneous making three films in the U.S. in the previous year, one for Home Box Office and two for big studios. His wife, Jenni, likes to be out of his house when he is working. "She was here for a week, but she has gone back now."

Does he find traveling around as much a strain?

There are problems I am not used to here to travel. Things get more tense if I come with me when I work. It's not hard. She likes to be at home. I like to travel. It works out well.

But Hopkins also likes to keep a little space from his work. He lives quietly, he says, "paddling about in boats" when he is not at work, he has time to paint cars, but he does like his relaxation to be solitary.

If he occasionally goes out with people, he prefers small groups, and such Italian and French restaurants ("I like nouvelle cuisine—like water colour on a plate.") He ends up going to Indian or Chinese restaurants, "otherwise eating is boring. I like to have spicy foods." He also loves hotels and being looked after.

At the end of the day's filming, his driver takes us back to the elegant old Windsor Hotel. Hopkins gets out, says goodbye, and walks unaccompanied, unsmiling, understated, into the hotel, where he will dine alone, read, have an early night and get up early for a screen on the gym. "I find so much more relaxed than last couple of years."

ANTHONY HOPKINS—FILMOGRAPHY

1953 *The Lion in Winter* 1958 *The Longest Glass Hair* 1960 *Wonder Boy* 1961 *Talked* 1960 *From Whence* 1973 *A Dull Life* 1973 *The Godfather* 1974 *Juggernaut* 1976 *A Bridge Too Far* 1978 *Amityville* 1977 *International Men* 1978 *Mage* 1979 *The Elephant Man* 1980 *A Change of Seasons* 1983 *The Shy* 1983 *84 Charing Cross Road* 1987 *The Outlaw* 1988 *A Chorus of Disapproval* 1988 *The French Man* 1989 *Deceptive Wars* 1989 *The Silence of the Lambs* *One Man's War*, *Spontaneous* (1989) *More stated in the production.*

Hopkins has an extensive list of theater credits, and has appeared in leading roles in 29 major television drama productions.

AWARDS

1978 BAFTA (UK) Best TV Actor—*War and Peace* 1978 Emmy Award (USA) Best Actor—*The Longest Glass Hair* 1981 Emmy Award (US) Best Actor—*The Godfather* 1984 Variety Club Film Award—*The Shy* 1985 Variety Club Film Award—*French Man* 1989 British Theatre Association Best Actor Award—*French Man* 1989 British Theatre Association Best Actor Award—*French Man* 1989 Presented with CBE, Merit Film Festival Best Actor Award—*84 Charing Cross Road*



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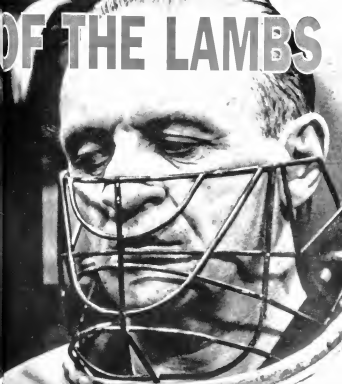
THE SILENCE OF

ON FEBRUARY 20TH, JEREMY IRONS AND HIS RACINER, "THE CANNIBAL" (LEFT) (PREVIOUS EDITIONS) IN JULIAN FARRER'S THE FRANCH OF THE LAMB, A NOVEL BY JONATHAN DENNIS



THE SILENCE OF THE LAMB WAS A HARD MOVIE TO GET MADE AND, IN SPITE OF ITS SILENTLESS PACE, ITS MASTERFUL SUSPENSE AND EXTRAORDINARY PERFORMANCE, IT IS A HARD MOVIE TO WATCH. TOO MANY RAW NERVES ARE TROTTED, FROM SCORPINE, MURDERER, TO A GRABBING MONSTER WHO DEFIES THE HOURS OF EYE AS A REPULSIVE ENTITY.

IT IS IRONICAL, THEN, THAT THE SILENCE OF THE LAMB, JONATHAN DENNIS'S REMINDER OF THE THOMAS HARRIS BESTSELLER, IS CURRENTLY ONE OF AMER-



OF THE LAMBS

FROM TOP BOX-OFFICE SUCCESSSES, HAVING AMASSED ALMOST \$25 MILLION IN ITS FIRST FOUR WEEKS AND PUSHING DEMME DEFINITELY BEYOND THE CULTURALLY SMART BUT COMMERCIAALLY FAILED STATUS, HE IS CURRENTLY Juggling SEVERAL FILM PROJECTS, INCLUDING A DOCUMENTARY ABOUT HIS COUSIN, A REMAKE IN A TIGHT NEW YORK NEIGHBORHOOD, AND ANOTHER THOMAS HARDY NOVEL, FEATURING ONCE MORE THE TWO MAIN CHARACTERS FROM LAMBS, FBI AGENT CLAUDE STANLIND AND EVILLY PSYCHOPATH HANNIBAL LECTER.

**JONATHAN
DEMME**

INTERVIEWED BY
ANA MARIA BARIANA

**JONATHAN
DEMME**

"The Silence of the Lambs was a v that it didn't have comedy in it... of the comedy discipline. It is bea and not 'Is it real and is it funny?"

This is not true for someone who, admittedly, "was killed one film" from a not-so-promising career as a minor actor in *Marina*, and in studio positions in New York. And who must now - in spite of a long and grueling apprenticeship with schoolteacher Roger Cassem, and a suspense thriller that no one saw (*Last Enemy*) - was an unrequited writer on the walls of the hospital's entry, never met in films such as *Step-Children* (see *Smash* or *Wish* until *Murder in the Sub*).

As a matter of fact, when Devere's name came up at Circuit Pictures as a possibility for directing *The Slave of the Lamp*—a story about George Hinchey, who had fought to acquire the rights to the book, based not on the story, it apparently due to the amount of violence in the story—many frowned, wouldn't have the gum and sensitivity to put on the screen the morbidity tale of an FBI man trying, with the help of an imprisoned ex-psychiatrist (he used to kill, crack, and shoot his patients), to catch a serial murderer who shoots and shoots his victims?

Dennis proved his lead. With the help of a couple of outstanding performers by John Forsythe as Sterling, the FBI trainer, and Anthony Hopkins as Dr. Hannibal "The Cannibal" Lecter, the film dissects us with a gradual but implacable descent into the hells of hell made in USA, sickness, violence, disordered desires, etc.

The Silence of the Lambs screams such a huge departure from the style that people usually associate with your light-hearted, happy stories told in bright, semi-satirical columns. What prompted you to embark on a project like this?

From my perspective, the only true consistency in the industry I have found so far is that, hopefully, they have had good scripts. As you know, the vast majority of movies are terrible, and I think the reason for that is that there are so few good screenplays. The trouble comes in the motion picture industry and in the industry leaders with talent to select important screenplay writing. If I am lucky enough to send a good script, I want to make the movie. That is what drew me to my other projects, like *Reservoir Dogs* and *Menace to the Mob*.

The *Saturday Night Live* film was a very good script, and I am delighted that it didn't take comedy on its Making a Good Person is incredibly hard work, but making a good person that makes funny movies harder! It is increased by the absence of the comedy wings, of the comedy discipline. It is beautiful to go to "to become real" and not "become real" as a funny. And these are not very funny times, are they? Who is in the mood for laughing necessarily? It is important to see movies that help us get over more upset than we are from reading the newspaper.

Part of the power of *The Silence of the Lambs* is its dramatically somber, even Gothic, visual style. How did you connect such a baroque style?



very good script and I was delighted

I felt liberated by the absence of the comedy whip,

beautiful to just go 'Is this scene real?'

"



Well, first of all [director of photography] Tak Fujimura and [production designer] Ronn Zea were as involved in the conceptualisation of the look of the movie as I was. From a real heads-together kind of situation, as it should be in those matters.

Visually, it is inevitably a big departure from anything I have done before, because the nature of the material is such a gigantic departure. First you read a great book like *The Silence of the Lambs* and then you get a screenplay and you respond to that stuff. An idea that appealed to all of us was the idea of the stone – clinical, kind of hideous men were – analogy of *Quattro* [the FBI Academy in Virginia]. The FBI situations contrasted with the rest of the film, especially those Lerner was in. With him, we could have gone for some modern kind of clinical, mental institution, penitentiary kind of feel, but we wanted to push the emotional potential of the more Gothic kind of look.

As for a character like Gumb [the serial killer], how do you explain the unexplainable? He is a movie character that behaves in a way that, tragically, some people in so-called real life behave. Can you explain that kind of behaviour? The people who work in the Behavioural Science unit of the FBI are trying to explain it, to understand it.

Since Gumb doesn't take a lot of screen time, our best chance to give clarity and impressions as to what constitutes the character was in the courtroom. And from our research – and here we go into this awful subject of serial killers – it is apparent that these serial killers do have a certain kind of cycle they work in. It is a cycle of making, abduction, preparation and execution, followed by the worst kind of depression and self-loathing. And the whole thing funnels into an escapist-style fantasy life. Serial killers always have a fantasy room.

Almost everything is very strictly from the book, but that particular idea of the fantasy room, and Gumb's making a video of himself – comes from our research and from our dialogue with the people in Behavioural Science.

You also chose to use a very specific camera syntax, with shots that begin in close-up and end in extreme close-up. What was your intention for that?

The close-up came at the centre of a lot of scenes. But the idea doesn't involve only close-ups – it is close-ups as a subjective camera kind of situation.

Of course, one of the classic usages of subjective camera is as a device to put the audience into a character's shoes, not for a while, but for a thrill, to try to get the audience to identify as much as possible with the character.

FOCUS: PAGES 100-101 MEET THE FUGITIVE (THIS ONE) THOMAS (THIS IS THE FIRST PAGE – THAT RIGHT? RIGHT? RIGHT?) TO MAKE HER OWN VIDEO – JUST WATCHING HER AND THAT KIND OF IDEA IS VERY INTERESTING – THE VIDEO IS HANDLED TO HER. THE MOVEMENT IS PERMANENT WHEN IT FIRST BEGINS, THEN A SLOW MOVEMENT. THE IMAGE OF THE LAMBS

"This picture is clearly anti-violence.

**It is a movie that makes you dread violence and, when it
rears its ugly head, it wants you to confirm
that violence is awful."**

So, with *The Silence of the Lambs*, which is a story first and foremost about a character, Clarice, who lives and will succeed or fail by her senses, I felt it was utterly necessary to force the audience into Clarice's shoes as much as possible. I thought it was a gift for the audience to identify as much as possible with Clarice. So, we used the subjective camera in every single scene Clarice is in.

And, at a certain point, when she gets into these intense head sessions with Dr. Lecter, it is like when you are in an intense conversation with somebody and you are so gripped you get bumps away, at a certain point, it is like you do go inside their head. And the best way for us to try and capture that from a photographic point of view was to push the camera in, closer and closer, on Dr. Lecter and then, indeed, to match that at the reverse because he would be going inside of her head during these sequences. That is why we did it.

It was a stylistically demanding kind of choice and one that directors love to make. If you have actors who are really fantastic, you want to get as close as you can with close-ups whenever you possibly can. And these were actors who could re-define the potential of close-ups for me.

There is, of course, another, extremely powerful, strength of *The Silence of the Lambs*: the spectacular performance of Anthony Hopkins and Jodie Foster. Hopkins' character, Dr. Lecter, must have been particularly demanding: a bright, sophisticated and terrifyingly fascinating evil man. Who should one credit for his final design: Hopkins or you?

Well, to begin with, I can tell you that Tony's quite mad and that is the fundamental thing. I thought of Tony Hopkins very, very early on. I have admired him for a long time.

Tony, I felt, would be fantastic for Dr. Lecter for two basic reasons. One is that he is a person who projects extreme intelligence. There is something about him that makes you feel he is a man who is a lot smarter than you are. And, of course, that is fundamental to Lecter: someone who is, indeed, brighter than almost everybody else he ever encounters. Perhaps one of the things that appeals to him about Clarice is that she has a mind with high potential.

The other quality that I felt is so fundamental to Tony is his great humanity and compassion. That is especially apparent in *The Elephant Man*. So, it was this intense humanity coupled with the intense intelligence that made me feel he would be impossible to beat as Dr. Lecter.

In terms of characterization, and where that came from, it is very simple: he showed up like that. I had very, very little to do in terms of talking to him about the character, other than going, "That's wonderful, thank you." He just showed up with Dr. Lecter. As a matter of fact, I have spoken to him a few times recently and he is still Dr. Lecter. I am a little distressed about that, but that's Tony. I like to think that Tony got the joke about Dr. Lecter in a way that nobody, and perhaps Tom Hanks, may have gotten.

What about Jodie Foster and her Clarice Stoddard?

Again, there's this super-charged word: intelligence. There was not a big violence search involved. I found out that Jodie had read the book and had expressed interest. When I met her, which I did not do before, what really excited me the most was the fact that this was the first part Jodie would play that didn't require her to mask her intelligence. She would be allowed to be every bit as smart as this exceptionally bright person actually is. And she managed to make that kind of error, I think, although that is not pertinent to the movie. In some way, just watching her use that kind of hers is very mind-boggling.

Again, it was very easy. You sit down with Jodie and you start talking about the material and Jodie tells you what thematic appeal it has for her and, curiously, how good she will be in the part. You see how it all works together and, of course, she winds up in the movie.

Working with Jodie is like that. You'd be sitting around, shooting the breeze about current events or humanity, and then the shot's ready. She'd go in front of the camera and there's Clarice. That happened constantly through the movie when the camera would roll, there was this metamorphosis. It was so exciting, I would fall in love all over again with Clarice at the drop of a hat.

The film deals with such uncomfortable issues as serial murder, extreme violence and cruelty. Do you, as filmmaker, have special concerns about these matters?

I do have this ongoing relationship with screen violence. Any filmmaker has it. If you care about violence in our society, as I do, you inevitably wind up in some kind of complex dialogue within





LEADER FORD: SPECIAL GUEST STARS JAMES CAANE AND GARY BARRY AND CHARLIE SHEPHERD. THE PAIR: BRIAN KILPATRICK, LANCE REDNOR (FOR APOCALYPS), JOHN MALKOVIC (FOR THE LAMB) AND JOHN CUSACK (FOR THE LAMB)

yourself about it. My basic struggle is that I wanted to be very responsible and show violence, when it is called for in a piece, as something horrifying and degrading, something which must be prevented by any means, whenever possible.

The indie kid messenger is one that grew up loving Westerns and war movies, even though now I know better, still finds his head out from time to time and gets carried away with a thrilling action scene. I never got drilled any more if there is a sign of violence, pornography, bullet spraying kind of violence like in *Remington* and that sort of movie—violence for violence's sake. But if it's a movie that is proferring to have a kind of theme of integrity and, in one of those big slow-down kind of moments, I can get swept up as I love for the past thirty-, forty-some years.

I am always trying to subdue that in myself as a filmmaker. I failed as that a lot in *Miami in the Mob* where I tried to do some exciting gun fights. I think I am a lot more successful in my struggle in this movie. This picture is clearly anti-violence. It is a movie that makes you dread violence and, when it rears its ugly head, it wants you to confirm that violence is awful.

There has been some rather loud complaints, especially from gay scientists, about what they perceive as a homophobic undercurrent in *The Silence of the Lambs*—that, for instance, the serial killer is portrayed as a homosexual in a mean, distorted way, and that his homosexuality is at the root of his crimes. Can you comment on that?

There was an aspect in the story that I and the other filmmakers involved with the picture knew that, on this day and age of heightened prejudice and heightened violence based on prejudice, it was important that we be careful in not sending any kind of incorrect or inflammatory signals in any direction. We also, on another level, wanted to have a lot of integrity on a character basis.

The movie's within it, of course, not homosexual. He is not portrayed to be gay. Nobody says he is gay. Indeed, a fundamental plot device is that his concluding, in substantially ineffective ways, anything suggestive of stereotypical gay behavior really clarifies and supports the fact that this guy is way off base in terms of actually being what he wishes he were. In his desire to not be who he is, he is someone with a gender problem. He is not someone with a

sexuality that drives him to violence. He becomes who he wishes himself, who he wishes himself so much he wants to be the furthest thing away from what he fundamentally is: he wants to be a woman.

It is a gender problem, that is what the whole story is about. It is a film that, though it gets into matters of sexual identification, in no way reinforces negative sexual stereotypes nor in any way is an indictment of negative feelings towards people of any kind of sexual performance.

This film received full co-operation from the FBI, which is a big surprise in the career of someone like yourself. Has your perception of the FBI changed in any way through this experience?

I went through an interesting cycle with my feelings about the FBI. As soon as I started paying attention to how this country works, I became very concerned about the FBI and the way it operates in many important areas of this country and this society. There was a moment for me, especially when I lived with the idea that I wanted to make this movie, where there was a desire to go, "Well...", there's nothing in the world, "there were the Hovvies are." And now we feel we have a new, enlightened FBI and a new, enlightened country and.

Well, I am sorry to say that, but, from what I read in the newspapers and perceive about what's going on, the FBI has every bit the same potential towards to function in what I would consider profoundly negative ways, as well in what I would consider a positive way in other areas. So, I feel the same way about the FBI. It is helpful to society in some ways and it is a menace in other ways. It is a White House police force.

I must say, though, that I have no mixed feelings about the Behavioral Science division of the FBI. It is fantastic. The people there are not only trying to figure out ways to catch serial killers once they strike, but where serial killers come from. Is there any way of preventing the birth and growth of a serial killer? Are there ways that society can attack the problem of people being treated so badly as children that they will turn against other members of society to this level of extraordinary degree when they grow up? These Behavioral Science people are extraordinary. They are underpaid but they keep coming.

What impact, if any, does the documentary side of your career have on your fictional work?

It gives me an unusual edge of enthusiasm that I can bring back to movies. I don't feel chained to big movies, and I feel that it is liberating to go and do a documentary. It is nice to do something totally different and then come back kind of refreshed and make a movie like *The Silence of the Lambs*. Maybe shooting documentaries has somewhat lubricated my ability to come to terms with what kind of photographic choices I want to make.

DIRECTOR EDWARD ZEMCKE, BOB GEDDES, AND
GARY KILPATRICK AND GARY KILPATRICK ARE HAPPY TO BE
ON THE SET OF THE LAST ACT OF THE LAST ACT.



The Last Days of **Chez Nous** **I**

IT SHOULD NOT PASS UNNOTICED THAT THE TITLE OF THIS FILM HINTS ON A FRENCH PHRASE THAT IS VIRTUALLY UNTRANSLATABLE INTO ENGLISH. "CHEZ NOUS" MEANS MUCH MORE THAN "AT OUR PLACE". THERE IS A CERTAIN COZY WARMTH TO "CHEZ NOUS", A DEEPER, MORE COMPLEX MEANING, SUGGESTING COMFORT, WELCOME, HARMONY. "WITH US" IS PERHAPS A CLOSER APPROXIMATION, BUT, IRONICALLY, IT LOSTS ITS EMOTIONAL ACCURACY AS SOON AS IT IS USED IN THIS CONTEXT. CONSEQUENTLY, THE TITLE, *THE LAST DAYS OF CHEZ NOUS*, HAS A CERTAIN IMPLIED TENSION BUILT INTO IT, A SUGGESTION THAT HARMONY IS COMING TO AN END IN THIS PARTICULAR HOUSEHOLD.

The home is symbolic of the relationships within it, and Helen Garner's script was an exploration of these. *Cheza Nous* producer Jan Chapman also produced Garner's much-acclaimed solo feature, *Tom French*, directed by Jane Campion. Garner's National Book Council award-winning first novel, *Miskey Gipsy*, was also adapted for the screen, by producer Patricia Lovell and director Ben Cameron.

Chapman says the script of *Cheza Nous* developed over several years. "There was always going to be about an Australian woman and a French man having difficult times in their marriage." And it seems some elements are drawn from Garner's own life, although she plays this down. It is by no means a documentary.

The central character is Beth (Liam Neeson), a writer, who invites her lively red-headed sister Vicki (Kerry Fox) to join their hectic household, which already contains a husband, JP (Bruno Ganz), a lodger, the shy young country boy, Tim (Ron Parmenter), and Beth's daughter from a previous marriage, Aurora (Miranda

Goss). Is this the last scene? Could it be the last days of "chez nous"?

The last name for JP, that is. As Chapman sees it, Ganz's European identity captures exactly the JP whose feelings go unnoticed in a French household.

Beth, although warm, is a driven woman, controlling her household, determined to do the best for her family. She usually shows orders from another room, always gets to the phone first and never gives up half of just. Vicki's arrival acts as a catalyst and sparks a revolution against her sister's domination.

Other characters include Beth's father (Bill Hunter), with whom Beth spends some bonding time in a quiet country retreat, and Angela (Lex Marinos), who is an old, close friend, his wife, Sally (Mickey Gaudier), has just had a baby, and they often visit this sprawling household. It's Beth's web, in which she conducts the slightest quiver.

This is not a film filled with grand dramatic events, and may even be labelled a small film. Yet, it is a hard to convince people

The Last Days of Chez Nous

of her vision, says Chapman. They would say to her that it sounded like something more suited to television. Chapman found it hard to explain that it could be and look stirring, even though it is dealing with the small incident of life.

That feeling of intimacy appealed to Chapman:

One of the things I was attracted to was the number of little moments and scenes. Like Helen's ability to get the board on the verandah. Like those conversations with Jim but also, such as Jim's speech. It's fantastic to be able to do that in Australia.

Chapman praises the Film Finance Corporation's initiative which established the Film Fund, the scheme under which this is being made. The Film Fund offers 100% finance to mid-budget features which show commercial potential but would be difficult to pre-sell.

These more sophisticated films, which are hard to describe in a single sentence, now have a chance to be made. And I believe Gillian Armstrong [*My Brilliant Career*, *High Tide*, *Pan Hui*] is there. Because I remember seeing Gillian's *Days of Heaven* made in France, and I was reminded how she has always managed to capture the intimacy of human relationships.

And Armstrong, one of those Australian film directors always cited as a national treasure, she was initially chosen as Garner's scripter for similar reasons.

Helen seems so well about families. But it's not just a comedy. I think it's really a drama. Well, like all well-mounted dramas, but also - and even a tragic element.

In talking to Garner after reading the screenplay, Armstrong found very few areas that seemed uncertain to him.

Helen will survive marriage, history on all of it. Of course, I choose things I relate to or am affected by. That means it'll be my point of view as well as Helen's.

Helen considers it a post-feminist film. Here is a woman with a family and career. But I think Helen is quite tough on her character. It's very much, 'The struggle is over and what have we got? How do we make things work?'

Armstrong senses that the result will be those who look at the names on the credits and jump to the wrong conclusion.

Just because it's Gillian Armstrong, Jan Chapman and Helen Garner, some people may think that it's a heavy women's film. But it's not.

She also recoils from the "women's film" label. "No, I wouldn't call it a women's film, but yes, it's a film for grown-ups."

Here, "grown-up" may well be interpreted as mature, not just over 18. Grown up, too, as in having sensibility as well as sense, insight as well as vision.

For Chapman, it is all going to pass - if not better. "I love the script passionately, and to see the rubber turn out even better is an extraordinary experience."

During a couple of days spent on set, it becomes obvious that the team effort in the filmmaking process has become like a pleasure collective, which manages to hold everyone together without clogging up the steps of the machine. In a





UP (BEHIND BACKS) AND
DOWN (FRONT BODY) IN
THE LAST DAYS OF GREAT BRITAIN

small Globe terrace, situated between a tiny dead-end street and an even tinier lane, the paraphernalia of the film-making factory protrudes like spindly legs of a metal-legged stool, the lights and reflector shield attached to metal poles like captured insects.

The crew—a surprisingly small team—is more ad hoc and focused, yet calm and casual. Arriving in descending order in the tiny courtyard at the rear where a small table has been dressed with wine, water and a fruit bowl, Len Burman, as Angelo, sits patiently cradling a plastic baby, which is a stand-in for the real child in a basket up on the rear balcony, awaiting her historic first call, proud parent on her side.

Bruce Gane, as P., is rehearsing his entrance, in which he has to walk past the camera, bend over and greet Mickey Gifford, who plays Angelo's wife, Sally. The blocking problem comes from how much of his back and shoulder should be in frame.

Director of photography Geoffrey Simpson is on the set of the camera unit, which rolls on miniature tracks, like a locomotive in slow-motion. He is framed in movement by the miniature space, and discusses the minutiae with Armstrong and Gane.

The sun is beating down, at the tail end of Australia's hottest summer record. During a lunch break, Armstrong sits eating steamed vegetables, fish cakes and pasta on her lap. Bangling around her neck is a tiny plastic baby, its body an ornate, ornate, ornate. It is a piece of lunch she sped on a table in the props room and couldn't resist. She says the role is, but makes no apology, nor an indication that she will ever return it.

I'm having great fun. We had expected it to be tougher. It's sticky and cramped, but nothing is really simple—in any. Not even my dress. *Five Miles* (last previous feature) was deceptively simple on paper. But there were some huge scenes that were a nightmare.

Both Chapman and Armstrong remark on the volume and quality of Garner's talent. It took three months to find the right house, so specifically as it described. However, at the end the house that was chosen is not a corner house, as it was originally in the final draft, but even Garner felt it was not suitable she re-wrote parts of the script to fit the property.

It is an indication of the importance of this location that five weeks of the eight-week shoot takes place here. There is also a week at Broken Hill, where Beth takes her father to strengthen their relationship, and two weeks around the city in cafes, on walks, at her house and even around a friend's house.

The house is indeed unusual, being a small two-story terrace, but without internal stairs. The stairs are outside, running up from the courtyard, which opens onto the small lane at the back. Through the door into the house it is possible to see straight through to the front door, and the street beyond.

The location team found three more terraces at the same block level, which were available for use as catering, props and wardrobe units, and they struck the jackpot when

The Last Days of Chez Nous



they found—just 100 metres away—an actor's first-floor studio that was available for use as a spacious, elegant production office.

But even before she knew how wonderful the physical process was going to be, Gillian Armstrong felt compelled to make this film. After reading the script, she was determined.

I simply couldn't bear the thought of anyone else directing it. It's beautifully crafted, and the characters stay with you for a long time.

The characters, all strong, took a long time to cast. For *JB*, Chapman and Armstrong looked at Australian actors, then went to France. Chapman felt strongly about it.

He had to become a migrant to portray the cultural horror of a European Bruno Linné, though Sorel has played French characters before—and has character were looking for with his friendly, round face and a touch of vulnerability behind the sophisticated

Gara has worked extensively in theatre, most notably in Berlin, where he was co-founder of the Schaubühne Theatre, appearing in the works of Brecht, Rosen and, in 1982, in the title role of Shakespeare's *Hamlet*. His films include *Der Amerikanische Freund* (The American Friend) for Wim Wenders, Schaffner's *The Boys from Brazil*, Volker Schlöndorff's *Conrad* (Conrad Wermes Herzog's *Nagelsteins—Phantome der Nacht* [*Nagelsteins—The Vampires*]), most notably, he starred in a film shot, set well in Australia, Wim Wenders' *Wings of Desire*, which earned him much critical praise.

Inevitably after shooting *Chez Nous*, Bruno-Gara heads off to Casablanca to co-star with France's Sandrine Bonnaire and Scottish actor Alan Cumming in Ian Sefton's British-French film, *Poogie*, described by its

producer Chris Young as having echoes of *Jules et Jim*.

Lisa Harrow, who plays the central role of Beth, began her career in England, with the Royal Shakespeare Company. On the screen, she is probably best remembered for her portrayal of Helen, James Harrow's wife, in *All Things Bright and Beautiful* and *All Good Things Come and Small*. In Australia, she co-starred in *Under Capricorn*, *Act of Betrayal* and the award-winning *Come in Spinner*, on which she worked with Chapman.

For those hundreds of thousands of Australians who have seen *An Angel At My Table*, Kerry Fox will not be a newcomer. She gained instant fame in the classic James Franco, in the film that won this year's Australian Film Critics Circle Best Foreign Film Award (New Zealand finally gaining recognition as a foreign country).

This is only Fox's second feature film, but she has extensive theatre credits, including such varied productions as *A Midsummer Night's Dream* and *Oh, What a Lovely War!*

KOP Geoffrey Saxton (Chris Goff), design to Janet Patterson (*Body Snatchers*, *You Friends*) and Armstrong between them have created a look that highlights splashes of strong colour on darker backgrounds. Other directors may well have recoiled from the risks involved, says Patterson, and given Armstrong credit for accepting the concepts.

For all its specificity, *The Last Days of Chez Nous* could take place anywhere, as it through its specificity that it reflects the universal, and it is equally Australian without being crudely labelled as such. ■

ABOVE: ARMSTRONG WITH CAST AFTER PRIME TIME; WITH FRANK THE THEATRICAL; ABOVE: ARMSTRONG AND PRODUCER IAN CHAPMAN, WHO ALSO PRODUCED TWO FILMS FROM A HELEN BARBER SCRIPT





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BOULEVARD FILMS

FROM DOWN UNDER TO ALL OVER.

THE MAKING AND RE-

Katherine Tulich

Sifting fact from fiction is no easy task when it comes to the life of Australian-born Hollywood star Errol Flynn, something Boulevard Film's Frank Howson knows only too well. As co-screenwriter (with Alois Webb), director and producer for the film *Flynn*, Howson spent five years researching countless books, articles, journals and interviews on the actor. Says Howson:

It was the hardest script I've ever written. He was such an enigmatic figure. He may have been an outrageous character, but it was hard to know he real Errol. He presented to people what he thought they

wanted to see. That's why he became such a great Hollywood star: all his life he had been acting. He'd just walk in front of the camera and be again.

Howson felt that Flynn's Hollywood years are well known, so he wanted to make a film that focused on Flynn's early life.

I was surprised that most people in the U.S. and England didn't realize that Flynn was Australian. I think he was quite proud of being Australian, but the Hollywood press men wrote that he was Irish because Australia was too obscure.

Flynn was born on 20 June 1909 in Hobart, Tasmania. His father was Professor Theodora Flynn, a renowned marine biologist. On the reputation of his father, Flynn was admitted to the

ERROL FLYNN (LEFT) POINTING A
GLOCK 190 GLOCK 19 A PISTOL
IN FRANK HOWSON'S FILM



-MAKING OF 'FLYNN'

best private colleges and managed to get kicked out of all of them. Hearing of gold strikes in New Guinea, Flynn went there hoping to make his fortune. He was killed there, saving his soul when he heard that noted Australian filmmaker Charles Chauvel was holding auditions. Flynn made with the actor's 1932 movie debut, where he plays the role of Fletcher Christian in the film, *In the Wake of the Bounty*.

Playing the role of Flynn is 23-year-old actor Guy Pearce, a former *Neighbours* star. Pearce has already appeared in two Baz Luhrmann films, *Moulin Rouge* and *Moulin*, and will star in its upcoming feature, *Poetry On My Mind*.

"I had never had eyes on Guy before *Moulin Rouge*", and

Howard. "I had never seen *Neighbours*, but I was very impressed by his acting ability and his intelligence."

Pearce felt he was a hell-of-a choice for Flynn. "I thought it would be silly of me to audition for him. I had long blond hair, blue eyes and didn't look anything like him." But the hair was clipped, brown contact lenses inserted and, later in the movie, the trademark moustache added. The result is a fairly respectable resemblance to the legendary screen idol.

Pearce sees Flynn as a sympathetic character. "He was a very mixed-up person. Most of the things he did were out of desperation, trying to find himself. He was more like a kid who never grew up."





'FLYNN'

It was in New Guinea, where the film can certainly make of its action, that Flynn's most notorious exploits occurred. While searching for gold, he involved himself in slave trading and poaching. On one of his expeditions he shot a native and narrowly escaped a charge of manslaughter. He also carried extra money by working as a correspondent for *The Bulletin*.

For Flynn, Fiji is doubling as New Guinea ("It's cheaper than going to Guinea", notes Hosseain) and the film crew set up shop near a sleepy village called Lasa Lasa, about 50 kms from Nadi. Here they built their version of an authentic New Guinea village.

While Fiji is attempting to promote itself as an ideal film location (*Return to Blue Lagoon* had wrapped just prior to Flynn), film crews are likely to encounter stronger obstacles than anything *Acacia Bay* could muster. Any transaction with the Fijians, including permission to use the land, has to be finalised over kava ceremonies (kava, a murky grey liquid made from the root of a plant, has a strong narcotic effect). With Flynn, they had to be convinced that portraying another culture was not sacrilegious.

Using Fijians as caricatures created another problem for they have a strict sense of Christian modesty and were unwilling to portray New Guinea natives in scant clothing. No women would agree to go topless so a South African actress, Sarah Schreier, was in-

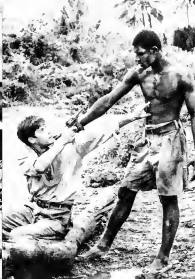
posed to play the role of the chief's daughter. Even the men wore modest. "They weren't very keen to take their undershorts off, but we couldn't let them wear their 'V' marks under the lap laps", noted costume designer Rose Chong.

But the Fijians enjoyed the invasion into their culture and crowded the set every day. Husbands, wives and children ran around and giggled at the laboriously slow work of Maori making condoms.

Hosseain says the film examines some of the darker aspects of Flynn's character. Controversy always surrounded Flynn and his notorious exploits were notorious, fuelled by the sensationalising image he created in such films as *Captain Blood* and *The Adventures of Robin Hood*. In 1942, he was charged (and consequently acquitted) of statutory rape. The ensuing publicity heralded the tabloid phrase, "Is Lala Flynn".

Even after his death in 1958, the enigmatic star raised headlines. The Charles Higham book, *The Devil's Boy* (first published in 1980), promised to reveal the "true" Errol Flynn. The book told of homosexual affairs and suspect espionage work for the Nazis leading up to World War II.

Hosseain must feel, though, that wherever Flynn goes controversy follows, as difficulties plagued the production. The film was originally shot with director Brian Koppelman at the helm. A scheduled shoot in Cairns was delayed by airline strikes, and then star Gay Peacock was unavailable. The production ground to



a halt. Then, at the Cannes Film Festival last year, international marketing group J&M became most vocal in distributing the film but thought it needed retooling as well as some 'name stars'. J&M injected a further \$1 million into the original budget of \$3.5 million raised under 10BA.

According to Howson:

J&M saw a lot of the film at Cannes and loved the concept but felt certain things weren't explored the way they could be. So we had a major rethink about the film and J&M had enough faith in us to put up the money to retool.

The production retool some scenes in Melbourne before moving to Fiji for action sequences, the time with Howson directing. The production soon came under fire from Action Equity as two key roles were recast with overseas actors. Australian actors Joel Trenholm and Paul Steven were dumped and the roles taken over by English actor Steven Berkoff and American John Savage.

According to Howson, Australia lacks a star system and the simple economics is that we need "bankable" stars for international sales. "I wish that wasn't the case but I am afraid that is the reality of the situation." Equity, of course, sees it differently. "It is tempting to say all overseas actors will help a film", says Anne Brinson, assistant federal secretary for Action Equity. "I think the problem is the Australian industry is that overseas actors have

been seen as a quick fix."

Equity has consequently demanded a full inquiry from the Federal Arts Minister, David Simmons.

For Howson, it will be yet another storm to weather since *Bushyland* films came to prominence with its first film, *Breakers of Broken Swains*. With a slate of five films all funded under 10BA, Howson feels the company has been the object of much resentment.

There has been a lot of animosity in the industry because we seem to be doing so much while others are doing so little.

We have done a great deal to ensure greater confidence in the local film industry. Strangely, or rather oppositely, we seem to be resented as some crutch for our efforts. No doubt that is the kind of attitude that has made Australia what it is today.

We've built up a strong overseas base (approximately 50,000 people) at a time when a lot of investors were burnt, and run away from film. We have rescued a lot of those people back.

Howson claims there have already been substantial overseas sales for *Bushyland*'s films, including a continuing output deal with J&M. "Anything that happens at the box office now is just gravy", he says.



FILMS FROM AUSTRALIA

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AUSTRALIAN FILMS AT CANNES

1991

AT TIME OF GOING TO PRESS, THE ABOVE WERE
THE AUSTRALIAN FILMS THOUGHT MOST LIKELY TO BE AT CANNES,
EITHER IN AN EVENT OR AT THE MARCHÉ.



crimes of his spiritual resolve (he and his wife are "home-grown" Christians). It concludes with a spectacular conclusion where a desert refinery is destroyed, and love and God's charity take second place to fear and a need to survive.

This \$2.5 million film was funded by the Australian Film Finance Corporation (AFFC), and Film Four International and led in the UK. It is English-born director Simon Targett's first feature. Most of his previous experience had been gained making documentaries for Australian and British television. It was while researching a programme for the BBC in Australia that Targett came on the idea of making a film about a foreigner being stranded in a remote place and having to choose between his life, his love and

BY JIM WATSON

Director Bruce Beresford. Production Robert Linton, Stephen Reichel. Co-producers Sue Ishikawa. Screenplay Brian Moore. Director of photography Peter James. Production designer Herbert Foster. Editor Tim Williams. Sound consultant Gary Wilson. Cost Location: Blouba (Father Lefargue), John Young (Damon), Angus McIndoe (Chenoweth), Sandra Fleck (Anastasia), Billy Two Rivers, Lawrence Raps, Harrison Lee, Tanya Cardinal (Isabella).

Black Robe is the story of the mission by a French Jesuit priest, Father Lefargue, in 17th-Century Canada to convert the Indians to Christianity. It is the latest film from Australian director Bruce Beresford.

You can't research this story without coming out admiring the Jesuits. Even if you went into it as the greatest anticlerical of all time, you'd come out of it thinking these guys were heroes... They make Schindler's list guys look like a boy.

SEE REPORT IN CINEMA REPORT NO. 35, PP. 34-35

THE PRODUCTION REPORT

SEE PRODUCTION REPORT TWO EASY, PP. 34-35



Japanese war brides and the process of adapting to life in Australia.

SEE REPORT IN THIS ISSUE, PP. 32-33

THE PRODUCTION REPORT

Director Simon Targett. Producer Sue Wild. Co-producers Basil Appleby. Executive producers Charles Targett, Simon Targett. Screenplay Simon Targett, Ross Wilson. Director of photography Tom Cowan. Production designer Ross Major. Costume designer Ross Major, Andrea Hood. Editor Nicholas Holmes. Sound consultant, Ross Linton. Composer Ken John. Cost Tim Roth (Tom Watson), Jon Holt (Jack Tyson), Odile Le Clercq (Alice Tyson), Ross McGregor (Pete).

Endholding is the story of the deliberal obsessions of a accident-prone and the



Director Solman Bloom. Producers Bruce Finkelman, Solman Bloom. Screenplay Solman Bloom. Director of photography Geoff Burton. Production designer Jamie Tate. Art director Ken Koshove. Editor Stewart Young. Sound consultant Ben Oatis. Camera operator Simon Burton. Cost. Ed Ishida (Aga), Nicholas Tindle (Frank), Chris Haywood (Ollie), Christopher Parker (Ken, 3 years), Jeff Chaudhry (Ken, 12 years), Mike O'Brien (Jack), Takahiro Maruda (Kenzo), John O'Brien (Ken), Mayana Hoskin (Nancy), D.J. Foster (Barry), Marisa Howells (Frank's mother), Samantha McDonald (Good woman), Tim Robertson (Willie), Tippi Simkins (Tina).

Against post-war story of love, marriage and friendship, began during the occupation of Japan, and set in 1950s and 1960s Vietnam. Here the cultural shift and new pressures force three people through incredible change.

Aga is the first feature of Norwegian-born Solman Bloom, whose interest in Japanese culture has been reflected in several documentary stories. The most recent is *Green Tea and Cherry Blossoms*, which also covers

ARIEL: ARI (35 YEARS)
AND HILLARY HARRIS (20 YEARS)
IN *COOL* (HARRIS: ARI, LEE ED WATSON) THE
FILM (HARRIS: IN *COOL* (HARRIS: LEE ED WATSON)
AND: HARRIS, HARRIS (HARRIS) AND HARRIS (HARRIS)
TOUCHED IN *COOL* (HARRIS: LEE ED WATSON)



Flynn is the story of Armstrong across Floyd Flynn's early years, up till his first screen role as Fletcher Christian in Charles Chazelle's *In the Wake of the Bounty* (1952).

The film was directed by Frank Howard, one of the principals of Boulevard Films, which has produced more films over the past few years than probably any other Australian company.

FOR PRODUCTIONS REPORT THIS WEEK, PP. 14-20

Director/Screenplay/Booker: Frederick Dennis O'Rourke. Associate producer: Glenn Rowe. Screenplay: Dennis O'Rourke. Director of photography: Dennis O'Rourke. Editor: Tim Litchfield. Sound recording: Dennis O'Rourke. Cost. Yvonne Chouchanska (A&A).

The filmmaker was thirty-three and his marriage had ended. He was trying to understand how love could be so brutal and yet so profound. He came to Bangkok, the nation for western men with fantasies of exotic sex and love without gain. He wanted to meet a Thai prostitute and make a film about that.

Source: <http://www.bls.gov>

Director: Ian Pringle. Producers: Daniel Schacht, Jean Petit, Jacques Lockere, Vincent Lubiano. Scriptwriter: Stephen Sewell. Director of photography: Marcel Tourné. Production designers: Bruno Petton, Geoffrey Leclerc. Costume designer: Mij Chomel. Editor: Rena Selloum. Sound recording: Bernard Aubrey. Composer: Paul Schmitt. Cast: Mathilde May (Mathilde Elvénard), Tchéky Karyo (Shimon), Pierre O'Toole (Lyonnet), Richard Maïs (Gaston), Arthur Bignaud (Thierry).

Inspired in part by Paul Bowles' introduction to a collection of Ruchardt's narratives, this Australian-French co-production is the fourth feature of Ian Fungie, and follows *The Phoenician Women* (1992), *Wing World* (1996) and *The Promises of St Petersburg* (1999). People

Indefini has allowed me to explore the beginnings of a style I want to take much further. I am... dealing with a story that is very hard to tell. It is the most elusive life I have ever tried to capture on film.



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*"Why is this not a bloody
funeral for trenchcoat
cinematism?"*
CHRISTOPHER MALLORY

Huzzah Productions' *Dead to the World* flies directly in the face of what one casually expects from the Australian cinema: an earnestness, a no-nonsense late '80s, a weary, lyrical pose with an eye to some higher social purpose.

Dead to the World is a highly stylized, blackly comic vision that stands outside of this realist tradition that has so dominated Australian feature filmmaking over the past twenty years. Funded by

HUZZAH PRODUCTIONS

DEAD TO THE WORLD



INTERVIEW BY

the Australian Film Commission and shot on location in and around the inner-city Sydney suburb of Newtown, *Dead to the World* deals with the social realities of Australia: drugs, the real-estate development boom, the multi-cultural nature of Australian society.

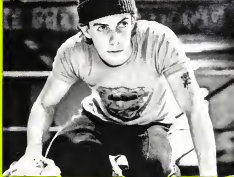
Dead to the World is seriously different. Pop-culture iconography spills out of every frame, the dialogue is thickly allusive, rebbe-ingraining, and the weighty themes are wrapped around a tortoise-plot straight out of a classical Western.

Dead and terrible. The moviehouse
and will "see by themselves" and
are the new technology.

Dead to the World sounds different,
too. It is the first Australian feature film
to break with the documentary tradition
of recording with synchronous sound.
Dead to the World is 100 per cent post-
sync and it is a stunning success.

Here is a film to listen to first. The
soundtrack sounds alive. Each line, each
effect, lands straight in one's lap. It is
important because this delight in tech-
nique is central to the film's playful

PRODUCTIONS



THE WORLD

PETER JACKSON

sensibility. Here is a film, like the best
of David Lynch, that mocks the conven-
tions of narrative cinema while cel-
ebrating the sensuality of film; a film
that quotes *Force of Evil* and *West Side
Story*; one that has an arch villain dressed
up as Santa Claus; a film that has the wit
to make one to laugh and think. ▶



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DESIGNER: DAVID L. JONES. PRODUCTION DESIGNER:
DAVID L. JONES. EXECUTIVE PRODUCERS:
PETER JACKSON AND THE WORLD

**"You can't live by clean simple righteous rules
if the world is refiguring itself and righteousness isn't the winners' game.
What happens if you don't necessarily want to be a winner
but a survivor?"**

DEAD TO THE WORLD

is bound to infuriate, not only because it self-consciously rejects conventions of narrative cinema, like characterizations that beg for identification, but because it is so *un-justified* itself. It is by no means a perfect debut. The pace lags, especially in the first half, and the dialogue, as good as much of it is, seems too precious. But these criticisms begin to recede when there are much more to admire. In the current climate, *Dead to the World* appears as an authentic original.

To watch it is to experience a shock, for it offers the promise of something exciting for the Australian cinema, a new sensibility that's vital.



Hazards Productions is:

Russ Gibson [writer-director] is probably best known for his experimental documentary, *Cinema Nation*, a witty and stylish exploration into the myths of Australian landscapes. He is also a teacher and scripter, and has published two books.

John Crutcher [producer] is a 1980 graduate of the Australian Film Institute Television School and has been involved in producing some of the most unusual films of the Australian cinema in the past twenty years, including Ian Pringle's *The Passing of Power* and *Wrong World*, and Brian McKinnon's *Mark Lane in the Person Next to Me*. Crutcher originally commissioned and produced *Cinema Nation*.

Adrienne Parr [co-producer and sound editor] is a graduate of the B.A. Communications course at the University of Technology Sydney. Adrienne has worked as a sound editor on such features as *The Talk of Ruby Rose* and *The Time Guardians*. She has been a producer for the NSW Department of Health's film and television, Health Media.

Andrew Phin [editor and sound editor] has worked on more than thirty films as both sound and picture editor. In sound, he has worked on *The Remaking Secret Family*, *Copacabana* and *Rain News*. As film editor, he has worked on many documentaries and *Yoram Gross'* animated feature, *Dot & Koko*.

The principal of Hazards Productions (affiliated with Cinema Nation in 1985). Over the next few years they discussed the possibility of working together and in 1989 they formed the company.

The following interview with Hazards took place soon after the first public screening of *Dead to the World*.
*How did *Dead to the World* evolve?*

GIBSON: It was initiated as an idea of mine and I took it to the group. It comes out of an interest in modern Australian morality, especially metropolitan morality. What is it? Does it exist? How is it refiguring itself? What do we believe in?

What is "okay" for people to do?

GIBSON: Yes, I suppose so. What does each person deem acceptable, rather than what is the law, given that Australia is this blend of many different ethnic backgrounds, different communities, all of which bring their own law and norms to the location? The 1980s are very much about the fragmenting of communities and Australia is this location where the fragments land as well. There are also a lot of severely destabilizing influences—especially an ideology—to do with real estate and with the impossibility of living on a low income. It then becomes a necessity to find means to live.

*Everybody in *Dead to the World* seems to be compromised.*

GIBSON: You can't live by clean simple righteous rules if the world is refiguring itself and righteousness isn't the winners' game. What happens if you don't necessarily want to be a winner but a survivor? How do you refigure these tidy, neat, nice belief systems that you inherited if you know you're gonna get screwed by those belief systems? What happens when everybody starts to refigure their ethical system? What's right and what's wrong and what's corrupt? Where do you draw the line?

Everybody has a past and everybody has an objective. In most cases, the objective ranges on a scale of simple survival up to fulfillment of busy passions. So everybody is heading somewhere.

The only world that I'm interested in is the world as set up on the screen. I'm not really interested in these characters as people you'd meet on King Street, in the local day.

At the same time they are recognizable.

GIBSON: We'd hope that they are recognizable because they have a history within the world that is set up in the narrative. You have to establish plausibility.

There's a land called movieland where characters live and you create those characters with a sense of plausibility. To achieve that plausibility, you do all sorts of things: acting, camerawork, sound-work, costumes within the logic of the narrative. But I do believe absolutely that there is a real world called movieland and that there are thousands and thousands of these citizens whom we know.

You used real costumes as a metaphor, but in realistic terms how much is that boxing gym actually worth?

GIBSON: It's worth whatever the object of desire is worth. It's important on different scales of value. It has a certain value for Rexus [John Doyle], which will be partly monetary and partly with deal making. The acquisition for Pearl [Lyndee Cumner] will be more complex in its gradation.

Rexus is the most interesting character in the film.

GIBSON: Yes, within those narrative conventions we've worked in and those narrative conventions are 1940s and '50s social problem movies.

and getting the visual themselves in place, only to compromise the soundtrack.

We were untrained in the soundtrack as being part of the creation of legend land, as a component of the film that we knew with meaning. It is something we wanted to have absolute control over.

We told the actors that we were going to make the film twice and that they should conceptualize their work on that basis. Most actors in Australia, because of the stylistics of Australian film, have never had to confront the techniques of post-synch (Americans have to have this craft or they don't work.) We had to establish with the actors that it was to do with technique and craft, that it was not about recognizing some splendid moment that happened on set. They had to build up that character again in the moment of the retakes.

PLAIN: I think that a lot of people see the whole process of post-synch as a cheat. You get the actor into the recording studio after the shooting and have them say their lines again, somehow tricking them into co-operating. The actors don't see why they have to do it again and they get their backs up about it.

On *Doubletusk World*, our actors watched the film straight through with the dialogue soundtrack. This never happens. What happens on most films is that, if an actor has a few post-synch lines, they come in and do them, and that's it. The screening gave the actors the opportunity to talk about it, as well as a new understanding of their characters. They could see how it had been constructed within the narrative.

CRUTCHES: Actors often complain that post-synch happens months after they've given the performance. We had it set up so that there was the least amount of time between the end of shooting and the post-synch sessions.

GIBSON: One of the things that worried my heart was that some of the actors who are really well-versed in the knowledge of the idea use it as a challenge, took it on and thoroughly enjoyed it. The evidence is there: they were all very good at it.

You work with a philosophy of acting which is definitely not talking about some intellectual relationship with the real world. Actors are these dirty big signs: walking, talking signs. Actors have the techniques to change their meaning.

With a couple of minor exceptions, the post-synching appears perfect on the screen. There are moments which are just extraordinary, like the giant close-ups of mouths. What was the recording process and the ideas behind it?

PARR: Every character has his/her own signature sound. Pearl has her car scooters, Kevin has his ring clicks, Mungo (Tiber Gynges) has his chains and so on. With theatrical grace and synchrony, it was very basic: you sit down with your piece of film and your sound tape and you line it up.

For the recording of the post-synch dialogue, we used an old radio mike called an Electrovoice. It is a carbon and has a much more rounded sound than most modern microphones, such as the 415.

PLAIN: None of that modern shrill-sound.

PARR: We tried a few different mikes before choosing that one. The philosophy for the sound on *Dead in the Water* was largely influenced by 1940s and '50s studio films which, if they weren't post-synch, were recorded on sound stages with very close mics. Everyone was recorded right up against the mike, no matter what was happening on the screen. This gives everyone the same importance.

PLAIN: When there was a choice between getting a sound live outside and the studio, we would always choose the studio. All the effects were transferred to magnetic tape and then individually

filed. There is no one boomie that is not exactly in synch with the picture. Our philosophy was that it must do something for the audience to hear this incredibly clear, disembodied sound. Angus Roberson, who recorded it all for us at Spectrum, asked us, "Did you go back and use some synch stuff?" He couldn't believe it if you could get post-synch to fit that well.

PARR: We were doing something that a lot of sound editors won't do: we were actually cutting to words. Say you have a piece of sound where the word goes with it, we would cut a little bit of the word out so it would fit. Of course, some would say that you shouldn't touch an actor's words.

GIBSON: Yes, people say that. But why shouldn't you touch an actor's words? You can then up in editing, you've cut them in other ways. Why can't you cut their names as well?

PARR: Everything and effect in the film had components, nothing was just one sound. Take, for instance, a punch: it would be made up of the sound of a real punch thrown by our professor, and the sound of air being expelled from a small cushion, plus a bang snapping.

HURRAH PRODUCTIONS

CRUTCHES: This is the first film that I'm aware of that has been made and produced by graduates from the University of Technology Communications course. That course is basically representative of a new type of film education and a new way of thinking about film.

PLAIN: I think we all agree at Hurrah that, like the course, you can't have practical filmmaking without some sort of intellectual discourse. You say things and then someone asks you about your favourite movies and you say *Kurosawa*. Then they state it as you if to say I must have *thawing*. They can't reconcile these two things. We all have a genuine love of what you share communally.

Hurrah is constructed around the concept of a well-co-ordinated, extremely efficient group of specialists who collaborate and critique each others' work. And this ever-once session with technicians and people coming into it?

GIBSON: To push in a real cliché, everybody was making the same film because we had talked about it so much.

PLAIN: I think there were times when we were interviewing people for technical positions and the person would want to know which one of us would be the one speak to. They would ask, "Could you elect someone?"

We have a clear direction, but it was important for people to understand it would be all four of us that make decisions.

Obviously, on set Ross is the director, while I would have to make certain decisions about casting. Adherence with sound and John in production.

CRUTCHES: I think the music was the area which was very hard to theorise about.

GIBSON: That was interesting for me as I ran into my theoretical incapacity. I don't know how to talk theoretically about music.

PLAIN: You don't think "it needs more oomph" is a theoretical position?

FUTURE PROJECTS

Hurrah have a number of scripts in the works. Are members working on their own features?

PLAIN: I think the important thing is not whether all four of us work on these projects together. What matters is that, if they are Hurrah productions, then they will be made in this manner and Hurrah is a process. The realist tradition is only one way to make a film.

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JANE CASTLE

DIRECTOR OF PHOTOGRAPHY

Interviewed by Peter Galvin

JANE CASTLE graduated from the AFTS in 1987 where she directed the award-winning short, *Redhead Cops*. Castle has shot more than twenty music clips for such rock performers as Jeremy Barnes, Midnight Oil, James Freest and Hunters and Collectors. Castle was also camera operator on *Santa*.

This is your first feature as director of photography. Were you confident?

Of course not! I know it's crazy, but I guess it's just the myth of the "feature." I think the minute you get confident you end up doing something boring with your work.

Over the many projects that you have worked on, have you become as all conscious of developing a style which is identifiable with you? I think you have to be diverse. You don't want to get locked into a style. You push yourself to be different each time out, and I have my own likes and dislikes with lighting and composition.

In terms of lighting, I like to work straight from the script, looking at people's emotions and interpreting them and putting that into the lighting. I use the possibilities that are thrown by the location and try not to work off a formula or a pattern.

For example, I don't like to track with someone just because they happen to be walking along the street. You can show people in so many other ways, so why have that camera attached to them?

I like to meet the elements when the dramatics of the script call for it and you can really bring that out. In action scenes, it's fantastic sometimes. Hollywood tends to move the camera so much, mostly because they have these fantastic machines! I think it's important to keep your mind open.

How did you work with Huzarh in developing the film's very distinctive look?

Huzarh has always had a really strong concept of the film. There was a basic storyboard when I arrived on the project and I think that really helped Ross get his mind around it. I never work off storyboards in terms of composition and framing because they are basic pictures. You only work off them as a guide to coverage and, in some cases, you can use them as a style as well. If you get locked into them, it can be a very negative way of working, when you arrive on location, you realize that they are very unrealistic.

Ross and I went right through the storyboard very early on and we spent a week discussing it line by line. Some scenes, like the action scenes, were not even storyboarded.

The lighting and composition are striking throughout, but the coverage style - extreme wide shots, subtle close-ups - is quite unique. The mid-shot never arrived.

Yeah! We were going for a very restrained coverage, a highly applied coverage, and not just a kind of *à la* some of wide shots



LEW ARRE (JAMESICA FREEDING) AND HER TOUNG BOOBY CHAMPION (MARTY) (JON STANLEY) BECOME FIGHT MONEY INTO A FIGHT. MARTIN FREEDING: FIGHT TO THE WORLD DIRECTOR OF PHOTOGRAPHY, JOHN CARRIE

ally. It's not about one particular person's emotions and feelings. It's an intense big picture, with pretty fast action. It's a film that lingers on people.

So, I didn't approach it as all rationally, where you have to have a living room that looks like a living room. We went for a comic book kind of approach with very graphic frames, using a hard foreground and then background. We used blocks of colour, not a lot of back light and fill key. That kind of stylization gave me a lot of freedom with colour.

Given the low budget and six-week shoot, did you feel that your hands were tied behind your back?

In a way, mainly. Every major shot there was a huge set-up and the plan was to avoid overtime. We only did a few hours, which is fairly unusual.

But I've often worked on low-budget shoots and working under impossible conditions is not so unusual. You just do it.

The film has a couple of truly outrageous moments. For instance, the scene that introduces the villain, Mr Kratz, dressed as Santa in a stark lounge room saturated with blue light. Christmas lights are also flashing, giving the scene an uneasy feel.

Kratz probably the craziest idea I had. I'd grown up as a Jew. The flashing lights were my idea.

Kratz is a sort of dream-like character. He's rich and the film is related to that. He's a boarder with this up-market flat, and the things that happen around Kratz are quite weird.

Each time Kratz appears he is seen in a different place and he is shot in a different way.

That's right. The places where you see him are quite weird: the apartment, the railway tunnel, the space flat.

Nothing is ever normal with Kratz.

That's where I got the idea for the Christmas lights. The script said there were lights and a Christmas scene, so I thought why not use them.

and close-ups when really needed. We avoided covering scenes with the usual close-up, mid-shot, etc.

When the close-ups arrive at the end of the film, it's very exciting. We also used some really extreme wide-shots at the gym to give it a sense of space.

This is a very low-budget film and yet the finished work looks rich and strong. That is interesting because *Dead to the World* presented some extremely difficult problems. For instance, the gym, where over a third of the action takes place, is just an enormous space. How did you work with it?

It was really difficult with the lights. Basically, we used a 16 as a key and blenders [reflected] off poly for fill on the ground near people's faces. I could get right into their eyes.

Then I had to light all the walls around the gym so they wouldn't go black. I did that with red heads.

It was a very difficult space, especially with the lights we had. I just tried to make it a moody space by keeping the walls down and the windows blurring through. Obviously, there were limitations. I had to go direct with my key light, which is unfortunate as it's such a hard light. But in such a huge space, that was all I could do. We didn't have control over the windows, so we were constantly taking UV screens on and off outside and inside.

Dead to the World is not a naturalistic drama. It's a genre piece, bas-





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A whole World

MAINSTREAM EXHIBITION

After years of little development in mainstream distribution and exhibition, things are rapidly changing. There are technological and improvements in cinema projection and sound, the emergence of many multiplexes in the suburbs and a breakdown of tradition in only showing product from one's exclusive distributor (Moja, for example, is now showing Village Roadshow films, and vice versa)

Going to a movie is now far easier, and generally more pleasurable (except for the increased talking and noisy court wrappers).

Even video, once announced as the death knell for cinema, is seen as encouraging people back into the movie theatre.

Not that a lot of movies need slip their Village and Greater Union lease joint forces with Warner Bros. to recently open the Movie World theme park in Inverfern, Queensland.

To get a perspective on these changes, Greater Union spoke to leading figures at the three main exhibitor-distributors. In a future issue, the story will continue with the smaller, but no less important, distributors and exhibitors.

VILLAGE ROADSHOW GRAHAM BURKE MANAGING DIRECTOR

INTERVIEWED BY SCOTT MURRAY

What do you see as the principal factors driving the Village Roadshow group?

The main direction we are on about is turning positive into positive. We live in a country, and a world, where everybody is talking down and gloom is considered being positive and joyful, which is what we're trying to be. We are happy in that the entertainment business traditionally seen in a pessimistic way is difficult times, as it did in the great Depression and as it is doing today.

What we are doing is trying to build the movie entertainment base of our group. If you look at our total direction, everything has a synergy, everything interlocks with what we're doing. You might ask how? Well, we are building up, in partnership with Greater Union and Warner Bros., state-of-the-art multiplexes across Australia. By taking movies to the people, we are bringing in people who weren't previously going to the cinema. For example, in Roma there were two old theatres in there that were averaging \$20,000 a week. Logic would say that if you replace them with one new cinema, you are going to spread that \$20,000 over those screens. Well, that's not the case, because we are averaging \$100,000 a week. And we know from our research that it is because new people are coming to the cinema.

As for Warner Bros. Movie World, it is more than a theme park. What we are doing is building the movie business in this country and putting movies into people's culture. If you go to Movie World, you experience the whole world of movies.

And when you go back to your suburb or town, be it Wangaratta, South Yarra or Mordialloc, you are more likely to make contact with what you do, whether it be by renting video tapes or going to a cinema. Because television is very much movies, and entertainment and movies.

We have four principal areas of exposure: that 1. Warner Bros. Movie World, 2. Warner Roadshow theatres, 3. Roadshow distributors, where we distribute theatrically and on video, and then television, through our Village multiplexes and theatres, and 4. Film rental outlets.



These are the four legs to the table and they are all driven by the movies and entertainment.

Going through them separately, what is the concept behind Warner Bros. Movie World?

Warner Bros. Movie World, we believe, is the most exciting entertainment venue that has ever happened in Australia. It is a look behind the scenes of a real-life working studio, together with some of the best shows and attractions that have ever been assembled. What makes them doubly interesting, of course, is that they are all movie-driven, all movie-related.

Let me give you a little taste of a day at Warner Bros. Movie World, and the experience will take you a whole day. You arrive at the carpark, where we have parking for three and a half thousand cars, before entering the gates. The Warner grand archway, the past the Fun Zone of Fame, and then you get on the first part of the Warner Roadshow Theatre, which runs out



(GRAHAM BURKE)
MANAGING DIRECTOR,
VILLAGE ROADSHOW

d of Movies

TION IN THE 1990S

HOW ARTIST'S IMPRESSION OF HAWAII BOSS MOVIE WORKS



propensity to state-of-the-art and world standard.

This year I've done many times and I still find it fun. You see sound stages are from movies and the costume and carpentry departments. There is a real buzz in being in a major-league studio.

Is the crew dependent on their actually being a production shooting, or will you have to stage things?

We believe that the studio will be very busy. Since we've moved there, there have been three major television series and five feature films shot there. As the months go by, we are shooting around the clock with *Olympic Biathlon* and *Iron Man*. My camera bookings are very, very busy. I'm also in the middle of several other projects.

Now, after the visit, you go to another location and stage what we have the Maps of Hawaii. We have the film, screen and some artwork, please have the *Maple Hill* show

where we have the actual. We expect to be that Warner back for the film. It's a \$150 million worth of recreated thing, fortress, assembled on a grid, which does nothing along with all the models. It truly is the magic behind the movies.

Now, at this point, you have probably spent about an hour on an hour-and-a-quarter on this more education, just and very concerning, part of the attraction. Then you head into Main Street and go into a whole world of wonder, fun and entertainment. Let me just touch upon some of the attractions and there is a many more than I will tell you about. First, there's the *Pixar Academy* scene show, which makes of fun and education. We brought the actual LAPD police car and we have an actual black helicopter that explodes every hour on the hour, in the most amazing way. That's one hell of an action-packed show.

Oh, you can head across to the *Looney Tunes* area and join the quest to find Bugs

Bunny who's down, under. It is a very exciting dark ride. Or you can go to the cartoon city, or the *Road Runner* ride, or *Teetotal Sam's*. There is also the *Adventures in the Fourth Dimension*, which is a wonderful combination of early-classic Warner Bros. 3-D movies as *The House of Wax* and *Dial M for Murder*. It uses the most modern technology, and things naturally come off the screen and dance before your eyes.

Other options are *Young Western's Great Western*, where things are in the air and appear to be; and the *Western Action and Animal Adventure*, where you see horses and dogs do in the movies. There is some pretty cool car racing *Warner Bros.* action. Or you can go to the *Hollywood Classics*, the *Great American Adventure*, or simply wander around *Main Street* in all of the movie and shows that have been recreated. Don't forget classic movies. There's the *Ames Marine Deep-sea* movie, the *Wild Western's* *Champion*

Factory, Drury Barry's Bar and the Sandersons Outback Outfitters. If you're hungry, which you are bound to be somewhere in the middle of all this, headings to Rick's Conchshell Cafe or The Commissary, or one of the four or five other camp places.

I'm obviously very excited about it. And I've taken a number of different types of people over it recently and, without exception, they say, "Wow, does it interest?" Their reaction corresponds to its status as a wonderful, child-like, enthusiastic fun.

No, I think it's a big ray of sunshine for all of Australia. It's about winning and losing fun, and also about building the base of concepts for our production and exhibition industry. I think it's a positive for the movie business and for Australia.

What is your calculation in terms of people specifically travelling to Movie World, as opposed to those just visiting when in the Eastern Paradise area?

It is significant that the other major event in our lifetime was Expo, which was held in Brisbane, forty minutes away from, you know, we believe everybody from Queensland will go to Movie World.

We equally believe that all the tourists in Australia, from mostly NSW and Victoria, will go there too. At well, many people will opt to make a trip to Queensland, just as people in America go to Los Angeles to see the Universal studio tour or Disneyland.

In addition, we have had extraordinary success from the Japanese, who are already booking in large numbers to visit Movie World. We are confident that in our first year alone we are selling thousands of thousands of Japanese. We are also taking New Zealanders, and people from Taiwan, Malaysia and Singapore. The interest has been quite extraordinary.

There is a natural priority for people to come to Australia, but they want even more reasons to do so. As most of this area is driven by the mass operators, Movie World is more from heaven to these guys.

How big is Movie World in relation to the other theme parks in the world?

In terms of area, it's probably bigger. I have just come from Florida and the land area of our Movie World theme park is bigger. In terms of shows, which is what I guess I'll talk about, we give as much or more show than any of the other big parks in the world.

And how does the seating work? Do you buy for the whole day or have to purchase separate tickets?

Admission is \$99 for adults and for children \$15. That entitles you to all the attractions within the park. The only thing you have to buy is your food.

The selling of Disneyland was three-quarters British so that buildings don't look too imposing to children. Was there any such selling done at Movie World?

That's a question I don't answer. What I can say is that the man who actually built Disneyland, the legendary C.W. Wood, or Woody as he is known, is building this park for us. He is the great designer.

As for the man behind the whole park, the actual designer is Bill Roth, who happens to be the designer of a number of major parks, including Six Flags Over Texas and Magic Mountain. The art director-designer is a movie art director-designer called Craig Dennis Kilger, and he has done movies such as *Top Gun*, *Back Country* and *the Sandman Kid*, *Chinatown*. He is the guy who is in his field in America, so the attention to detail and the quality of the way the park will be dressed up is quite remarkable.

What is the breakdown of the park's ownership?

There are three parties, Warner Bros., Village Roadshow and Sea World, each of which owns a third.

You mentioned that one of the roles of the theme park is to educate and excite future moviegoers. In what sense do you see Movie World's fulfilling that function?

Folks here it, and I have no reason to doubt, believe, that Steven Spielberg went over the Universal Studios as a youngster and said, "Wow, this is for me." He became so excited about film that he started seeing his movies at work, finally going on to make movies at Universal himself.

What Warner Bros. Movie World does is that it educates and excites young people about movies and everything to do with the movie culture. They are, therefore, more likely to become high frequency consumers like you and me, instead of maybe high capacity beer drinkers and football followers like some of the friends we went to school with. You and I went to see directors and these other friends of ours went to another. In our case, we are very one track.

Australia does not have a deep-seated commitment to film culture. In France, for example, the onset and content of film programmes run weeks of the film opening the next day. They prefer to report film stories to us academics. Apart from *The Movie Show* and *Bill and Ted* the odd "making-of" documentary, there is no programming commitment to cinema. Do you think there is any way that cultural commitment be changed?

Well, I think we're counting you there. There's people who don't watch *Bill and Ted* a Sunday. There's people for movies comes through and he is a joy to watch.

But when you are talking about is certainly evident in America, where there is so much more coverage of the movies. I think our television networks should wake up to this as there are a lot more viewers concerned in movies than the staff they are towards the onset of their news programmes. Let's hope it happens.

How rapidly is seeing films in conventional cinemas going to become obsolete, or do you see that as always being a strong element of the movie experience?

I see it always being the pre-eminence part of the movie experience, because people have gone out since recorded history to gather in groups. We like to rub shoulders and be part of a crowd. The entire you get movies in any form at home, and the more truly screen you have experience, the more likely you are to go out to

see a movie. Technology has nothing to do with the communal experience of being with the mob in a movie theatre. The phone can't ring and the motion-on-how can't pop in and out.

Right now, we have technological leaps in television, bigger picture, better sound than all of those things. But I believe they're secondary to the going-out experience.

No video are no longer perceived as a threat to cinema going?

Video has become. When it first came in, the video factor had a dampening effect for a year, but then it started to gradually build cinema. I believe the figures would confirm that.

What technological changes do you see in the immediate future?

The only technological changes that legally are on our minds are sound, better picture and better seats. Whether you offer them at home, or in a theatre, they are, in my view, the only ones that you can go.

People are more interested in the play itself than the technology. Testament to that is the fact that all the four biggest pictures of the last year or so - *Home Alone*, *Pretty Woman*, *Top Gun* and *Back to the Future* - were all big sound effects. They were all driven by the music, by the players.

Currently one of our biggest pictures right now is a little piece adapted for the screen and magnificently done by Mel Gibson, called *Braveheart*.

Of the past few years, distribution practices have changed completely. One can see a Roadshow-distributed film on a Heyts cinema. The old days of distribution have gone.

Trinity

How did that come about?

It was market driven. Where multiplexes came along, Heyts was first into the market with *Chinatown*. It was a success, so we jumped into *Reese*. It's market driven, it's competition.



In days past, each exhibition chain strove to have a better image than the others. In business any more?

An Village, very hard to run, our theaters better and give better service. We believe our seats are superior, and we are trying to build auditoriums with bigger-proportion screens and better sound. So, yes, we still try harder than others.

But in all markets, I think the location of a cinema complex is probably the most important factor. If you live near Chesham, you are going to go to Chesham. If you live near Southfields, you are going to go there. But for those people who live in between the two, we would hope they will select a Village theater.

Because of the increasing number of multiple sites in the wealthy suburbs, is the city now becoming a shrinking market?

The city used to be the big old and dead city, whereas today it is a market corridor along with many other market corridors. But it is still a very important part of the market and I believe it will remain so in the Australian context.

As to film production, what are your interests in place?

We recently made five feature films and we are involved through Mowbray, Cooke & Carroll, in television, particularly with G.P. and the ABC. We are committed to production and to finding and developing good plots.

Film production is a business that, more than ever before, has great opportunities. But it is totally driven by stars. Of the four box-office successes I mentioned earlier, all were exclusively low-budget, without star names. There were no stars in *Home Alone* (except of course as all in *Forrest Gump*), *Village People*, *First Wives* (with Richard Gere), but he was not a star at the time, though he succeeded Patrick Swayze was not considered a significant star at the time he made *Ghost*, but that has certainly changed.

So, you have four top star, low-budget films being hit, which shouldn't be a mystery to us. George Miller with *Mad Max* and

Mad Max 2, and Paul Hogan with the two "Crocodile" Dundies, proved that if you can make a terrific product that really delivers to an audience, you can create a world star. That's what happened with the *Mad* and the *Dundies*. If we can come up with products that are wonderfully entertaining, they'll find an audience. I have no doubt about that.

One could also add *Flying Saucers*.

Of course. I was being modest because of our involvement.

What other features have you been recently involved in?

Young Fathers was actually before this conversation, if you like. *Smile* (they've been doing *The Delinquents*, *Shed City*, *Tariff Beach*, *Warzone*, *Smash*, *Dead Steps* and *Mad Max*).

ROY RAMSAY,
TECHNICAL MANAGER, AND
GREG CAVANAGH,
NATIONAL MARKETING MANAGER
INTERVIEWED BY GREG KERR

Over the past 15-to-20 years, one has seen the evolution of various technical developments—some would say gimmicks—including *Stereosound*, 3D films and THX sound. What can your patrons look forward to in the way of technical improvements?

RAMSAY: I suppose the most immediate thing will be some form of digital sound, which has already been developed in a system on 70 mm by Kodak and CMC (Optical Radiation Corporation) in America. But 70 mm, although used in some cinemas, is not a medium every cinema can use.

As well, the Dolby Corporation is working on a 35 mm system which will be comparable to all cinema. The system will have a Dolby stereo soundtrack plus a digital sound track.

Will you be concentrating on producing the projection of 35 mm prints as opposed to the much-costed 70 mm format?



ROY RAMSAY, TECHNICAL MANAGER, DOLBY

RAMSAY: I think 70 mm is limited because of its expense. 35 mm is a much more convenient medium, you can run that anywhere in Australia or in the world.

Filmakers go to painstaking lengths in making and shaping films to their specific requirements. Do your projectors, sound systems and screens properly represent their efforts?

RAMSAY: We believe so, particularly in the multiplexes.

What percentage of fidelity would you say your multiplex systems achieved? Is it close to a 100 per cent result?

RAMSAY: Yes, our release prices (on slides) give some directors going to great lengths, many films are less than five years' prints, sometimes even several hand ones are brought into Australia. That sort of thing means preservation, that, from our point of view, the companies I've been involved in the best you can buy.

Could you give a summary of the cost factor per cinema?

RAMSAY: At a multiplex cinema, the cost per installation in projection and sound is somewhere in the vicinity of \$120,000.

Is the multiplex projection system the best in terms of cost all things and sound quality?

RAMSAY: Yes. All our multiplexes are Dolby stereo equipped and all have the extra feature of base enhancement.

What percentage of your cinema are multiplex venues?

RAMSAY: We have roughly 122 screens operating throughout Australia. We have an eight in Perth up and running, we're building a six in Adelaide, and we have four multiplexes in Melbourne (two of which have eight screens each, the others having 16 screens). In Sydney, we have George in the central business district (CBD), which is a seven. Warringah (seven), Randwick (eight), Pagewood (six), Newcastle (six), Wollongong (six) and Parramatta (seven). The Myer centre in Brisbane is an eight.

The other cinema are our standard city-release houses which have been operating for some time, but they are all equipped with Dolby, etc.

What efforts have been made to keep up with American cinema developments?

RAMSAY: We already have facilities in some of our cinema for spectral recording, which is done on special 35 mm prints on Dolby. It is a new type of recording system which gives you



LEFT: LOBBY OF DOLBY. RIGHT: MURRAY MURPHY'S IN PERTH THEATRE.

a greater dynamic range, and that means less background noise.

What proposals have you to improve the overall comfort and ambience of your cinema?

RANDY: In the new multiplexes, we're installing all the facilities we possibly can: laser and candy bars, and updated seating. At longbeach, installing artificial snow, we have just brought in a new model which we are trying out. It will probably be installed in Adelaide.

What is your view on the sale of plastic-wrapped confectionery at theatres, which can be as disruptive to the enjoyment of films?

CANNAMER: That's a good one. I suppose it is annoying.

Has any conscious effort been made to eradic-ate this problem?

RANDY: We have protested in a lot of our Australian cities (outside of bulk buyers which you pay for by weight). That has become innova-tion.

And eradicates the plastic wrapper?

CANNAMER: Well, it hasn't phased it right out, but it has taken us one closer to a minimum. The Candy House phenomenon has taken right over, and is as just in Hoyts cinema.

Some Hoyts cinema in the Melbourne CBD seem to be trading in some noise – sound quality for noise. Is this because the cinema that is now concentrating more on suburban areas?

CANNAMER: I don't acknowledge that fact, though I'm not close enough to that area to acknowledge it one way or another. All I know is that when I sat through Denon with Fisher two weeks ago, it is proven as the Cinema Centre (Melbourne), I thought the sound was excellent.

Obviously, the expansion and future is in suburban multiplexes. I think everyone is acknowledging that fact. But there will always be theatres in the CBD area because there is a market there.

Is this suburban expansion in Australia wide spread for your organisation?

CANNAMER: Definitely. Not just our company but obviously the Village/Marner Bros/Greater Union conglomerate as well. In Melbourne, obviously there is a lot more complexes up and running. In fact, Hoyts purchased multiplexes in Australia, Chaddams being the first in 1982.

What percentage of your box office takings is from the city?

CANNAMER: Melbourne CBD – and then across Greater Union, Hoyts and Village – it does something like 85 to 90 per cent. But we've well and truly made that up with our expansion into the suburbs.

Is it a similar situation in Sydney?

CANNAMER: It is a bit different in Sydney, because it is much more growing. There aren't as many multiplexes in that stage.

The city of Melbourne, we believe, is dying to some degree. There has been a lot of pro-commission by the council over things like the Regent Theatre development. The city is not vibrant in any sort of way and I know that

council and government have been working to try to turn that around.

In Sydney, you have a very strong CBD presence. It's a very vibrant city. So, the city business in Sydney is still very strong.

What sort of emphasis is placed on consumer feedback in the design and location of cinema?

CANNAMER: We obviously look at all these areas. We do a lot of research.

We also look at what is happening in the U.S. (where the Hoyts chain operates 45 screens). We have people travelling over there constantly to check out new ideas before opening new complexes here.

How has your organisation been affected by the video explosion of the 1980s and what steps were taken to revive your audience numbers?

CANNAMER: Video made a big impact on the cinema, there's no doubt about that. It also drove a lot of suburban cinema. But, and to turn out, in the long term video helped us.

When (Hoyts chairman) Leon Park did not take a bold move to build eight theatres at Chaddams right at that time when things were very depressed. Everyone thought we were crazy. But all we wanted to do was give people a whole new concept, whereby they had a cinema complex serving their local community in a shopping centre environment with free parking.

We also tried to combine a food operation close by, such as the Chaddams Pizzeria. Further and a licensed bar. We packaged a total right-out. Right Hoyts and not opposition the confidence to start an expansion programme.

Do you have any findings to indicate that the bulk of Australian movie audiences has grown up from this movie to adulthood?

CANNAMER: I'm not sure whether I'd actually say that, the movie business the sort of films that are being made. I think we have come out of the 'dark ages' and there are subjects that appear on the screen which would have been taboo many years ago.

Do you believe that drive-ins are now obsolete in terms of the over-all movie experience?

CANNAMER: It would appear from the outside that is the case. The real estate has become so valuable that the return at the box office is of virtually no consequence compared to selling the land off to, say, Coles Myer, which built its retail office on the Toorak site.

So, it's not as if there's a real market there. In places like Brisbane, there might be drive-ins operating and they are all successful. That may have something to do with climate, but I would say in another five to 10 years' time there will be the same problem on land values.

KISSER: I actually worked in drive-ins, so I do have some affection for them. But the falling attendance was sufficient to drive them out, like a redundant object or animal. They just didn't survive in this economy.

Is this drive-in concept under review by your organisation?

CANNAMER: My gut feeling is that our future is in multiplexes.

GREATER UNION PAUL O'NEILL MANAGING DIRECTOR

INTERVIEWED BY GREG KERR

What is your organisation's cinema develop-ment strategy for the next decade?

To continue the expansion of cinema screens into the suburbs and into more of the provincial areas of Australia. We will be following the retail trend, which is to take cinema back to where the population centres are, rather than concentrate along on CBD properties. Notwithstanding that, it is certainly our intention to maintain a very strong presence in the city and we will continue to regard our city cinemas as the flagship.

Has your alliance with Village Roadshow created a different environment in your cinema develop-ment strategy? Why build your own cinema when your films can be screened at Village cinema and vice versa?

No, it hasn't really changed our philosophy, bearing in mind that Greater Union and VU have had a relationship for a long time through Greater Union's shareholding in Village.

Will your efforts in improving sight and sound at your cinema be directed into perfecting 35 mm print format?

We are only exhibitors and therefore not out there developing new equipment. We will be limited by the developments that are generat-ed in engineering companies and design companies around the world. It is certainly our intention to give our patrons everything in the way of the latest technological developments.

What state of the art projection system do you regard as the best at Greater Union?

From our point of view I guess it is Dolby SR with CP 200. We have a mixture of what is called Victoria II.

As there are inter-developments, we look at them and enhance our system if required.

Have significant improvements been made in this area over the past few years?

I think we are now going a lot more towards the screen than ever before. Presentation is enhanced every time you upgrade a projector.

Does not your technical development involve film from breakthrough at America?

Not just America, certainly also from Europe. In fact, a lot of our equipment comes from Germany, an Italian engineering firm.

PAUL O'NEILL, MANAGING DIRECTOR, GREATER UNION



pany is the front of the project design. Finance is also very important in engineering, so we really draw from around the world.

Has your organization given any serious thought to installing chairs that move in synchronization with the action in the screen?

We have looked at various techniques, but we don't necessarily feel they are for our cinema. The films that are made for this concept are normally very short, seven to 10 minutes. It could well be some time in the future, that entire films are made for seat stimulation.

What ever happened to Sensurround? Why didn't it develop and become a regular feature in movie houses?

It was probably what one could call a "pilot-mock." It worked very well for *Earthquake* and up until the last film, which I think was *Death of the Viking*. They made four or five films in Sensurround but the equipment was expensive and it was only installed in a few cinemas around the world.

As with Cinema, after you get through films that have a decent film using the technique, interest seems to wane.

Does upgrading the technological aspect of your cinema necessarily mean a corresponding leap in exhibition charges?

Not at all. If you go back and monitor the increase in price over what you can pay you like, you find it's a huge leap up with the increase in inflation. Despite that, we do have the best cinema in the world.

Exhibitors in general in Australia have continued to upgrade their cinema without passing those costs on to the public.

So you consider \$11 a fair price for seeing a movie?

I believe it is a very cheap form of entertainment compared with almost everything else. When you consider the cost of a rock concert, or a disco with the cover charge included, \$11 is pretty competitive.

Should there be Australian industry standards which demand across-the-board display of film projection and sound?

I think it's very hard to enforce standards where you have a free market. We certainly like to think that our cinema are right at the forefront. I think you'll find most of our competitors think likewise.

What plans do you have to improve the overall comfort and ambience of your cinema?

We're constantly looking at that. As late as this morning, we were discussing providing the ultimate in comfort and ambience at our new five-cinema complex in Adelaide. We are going to make most of the complex at the multiplex and the cottages as a whole, so that when people go to the multiplex they regard it as an experience, rather than just going and seeing two hours of celluloid on the screen.

Can you elaborate on that?

Usually the only film I can't believe that, because the place are still in trouble.

What is going to be the role of plastic-wrapped confectionery at cinema houses?

I suppose it's a fact of life that cinema are a



VIEWING OF THE POWER OF THE NEW CINEMA DESIGN AND THEATRE IN AUSTRALIA

real cinema. We're selling an experience, and a part of that retail function is to provide the ambience.

If we had noise-reduced seatpads, I suppose that would be ideal, but we only have a certain amount of input.

What emphasis is placed on customer feedback in the design and location of your cinema?

We do a tremendous amount of research, both in the design and location of cinema. What the public is looking for? How do they get there? What better seats can we give them? and so on. We're really trying to ensure that we get maximum numbers of visitors to our cinema. And we still have a long way to go. We are at about half the visitors per year per head of population in the U.S.

What percentage of your box-office income is from the top?

It will fall and away the major area in Sydney, Melbourne, Brisbane and Perth. You must bear in mind that multiplexes are still in their infancy.

How did the video explosion of the 1980s affect your organization?

Without benefit of hindsight, video turned out to be one of the biggest powers for the cinema business we could have ever had. Video created a whole new audience for television, it introduced, or reintroduced, movies to the population.

The major thing was to convey the message that in a cinema you do have the best in sight and sound. Even more important—conveying the atmosphere of being surrounded by other people who are going to laugh at the funny scenes and cry in the sad ones, which you really don't get in front of a television.

Do your findings indicate that the average age of Australian cinemagoers is increasing?

Yes. That, to some extent, is a by-product of video. We're still getting the same increase in under-15s, which has always been the core audience. However, we're getting quite a dramatic increase in the over-15s to 25 (age bracket).

What are some of the factors that have contributed to this trend?

I think the cinema operators are usually more conscious that they have to take their product to as wide an audience as possible.

Will cinema become more sophisticated and adult in their general appeal at Great Union cinema?

I don't think there is any doubt at all.

What are your thoughts on drive-ins? Are they obsolete?

We still run some drive-ins which are successful, but I don't think anybody has plans to build more. There is still an audience for a limited number of drive-ins in each city, and we're still catering to that audience.

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DIRTY DOZEN

A PANEL OF TWELVE FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 1 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT RATED). THE CRITICS ARE: BILL COLLINS (CHANNEL 10; THE DAILY MIRROR, STONEY); JOHN FLASS (DERR, MELBOURNE); JAYDRA HILL (THE SUNSHINE, SYDNEY); PAUL HARRIS (TEF, THE AGE, MELBOURNE); IAN HUTCHINGS (SEVEN NETWORK; HERALD-SUN, MELBOURNE); STAN JAMES (THE AGE; THE AUSTRALIAN, SYDNEY); PAUL KELLY (THE AGE, MELBOURNE); ADRIAN MARTIN (TENSION, MELBOURNE); SCOTT MURRAY (THE SUNSHINE, SYDNEY); TOM RYAN (THE SUNSHINE, SYDNEY); DAVID STRAITON (KUNST; S&L, STONEY); AND EVAN WILLIAMS (THE AUSTRALIAN, SYDNEY)

FILM TITLE Director	BOB COLLINS	JOHN FLASS	JAYDRA HILL	PAUL HARRIS	IAN HUTCHINGS	STAN JAMES	PAUL KELLY	ADRIAN MARTIN	SCOTT MURRAY	TOM RYAN	DAVID STRAITON	EVAN WILLIAMS
BLUES Woody Allen	-	8	9	-	5	4	6	1	-	5	4	5
FRANKENHEIM Francis Marshall	9	-	9	-	5	7	5	-	-	3	7	8
COME SEE THE PARADISE Allen Parker	9	-	-	-	5	-	7	-	8	4	6	-
COMMON THREADS (short) (see list) R. Epstein, J. Friedland	-	-	8	4	10	-	6	-	-	7	-	7
SAFELY HUSBAND Raymond Tynes	9	-	8	7	10	-	9	-	7	7	9	8
DANCES WITH WOLVES Kevin Costner	5	7	9	8	10	9	8	4	8	8	9	9
HOWARD MORSEMAN Tim Savage	7	-	9	5	6	7	5	8	-	9	6	-
FLIGHT John Daughr	-	-	9	7	8	7	3	-	3	1	8	9
THE GODFATHER PART II Francis Ford Coppola	9	7	9	6	6	6	10	8	7	-	6	6
THE GUNFIRE Stephen Frears	9	5	9	5	8	-	5	1	-	8	9	-
HAMLET Franco Zeffirelli	6	-	9	-	7	5	7	1	8	3	7	7
KUOTEI FROM O MAORI (a short film seen last) Crystal Bartolucci	9	-	9	5	9	-	9	1	-	8	9	9
LONGTIME COMPANION Norman Kras	9	-	5	5	7	-	5	-	-	6	7	5
MELU IN THE Lomas Malle	9	-	9	3	5	-	7	1	-	7	8	-
MURDER Bob Kramer	7	-	8	3	7	-	-	-	-	3	8	-
MONSIEUR HEN Maurice Legrand			4	-	-			8	-	9	-	
THE MARTY GIRL Michael Verhoeven	9	-	8	8	8	-	8	-	-	7	8	-
MURDER STREET MURDER Adrian Verlin	-	-	8	7	5	4	4	8	-	8	5	-
ON THE WINGS OF THE HORNET Brian McKenna	-	9	-	8	-	-	7	8	-	6	6	-
PHOBIA John Bergdoll	9	5	7	4	9	-	8	8	4	8	9	8
POSTCARDS FROM THE EDGE Mike Nichols	4	-	6	3	5	4	7	5	-	3	5	-
THE RUBEN HOUSE Fred Schepers	9	-	7	4	5	-	4	-	-	8	9	-
THE SHELTERING SKY Alessandro Benvenuti	9	-	7	5	4	-	3	8	-	8	5	7
SLEEPING WITH THE ENEMY Joseph Ruben	-	-	5	5	-	8	3	5	-	3	1	-
WINTER PLACE Larry Mandel	-	-	7	3	3	-	3	1	-	-	7	8
YAMBA Idreus Ouedraogo	9	8	-	7	7	-	10	8	-	8	8	-

THIS ISSUE

AYA; DADDY NOSTALGIE; FLIRTING; HAMLET; MONSIEUR HENRI;
NIRVANA STREET MURDER; STRUCK BY LIGHTNING; WAITING.



HERE'S A CLASH OF CULTURES:
FRANK (NICHOLAS HOOG) AND HIS JAPANESE
WIFE AYA (KIKI KAWANO).
STYLING: DEBRAH AYA

FAKING FEELING: FRANK AND AYA
DURING THE FILM'S
ROMANTIC SCENES. STYLING:
DEBRAH AYA

AYA

CICILIA BOWMAN

AYA is an enlightened character study of a young Japanese war bride and her husband as he struggles to embrace the Australian culture. The five feature films to be screened and directed by Selma House, Aya was awarded the CICA (Confédération Internationale des Cinémas d'Art et d'Essai) prize for artistic quality and originality at the 1998 International Film Festival in Toronto.

The film's distinctive visual style, with rich and vividly composed images, traces the two decades which contrast the adolescence of Aya (Kiki Kawano), when wandering in a remote home, to the challenges of her assimilation as a mother, wife and daughter-in-law. The genre photographs around Melbourne

are a montage of nighttime barings on the docks for Japanese profits, popular 1960s songs and old Holden.

The mood of Aya oscillates from the rhythms of a graceful Japanese dance to a raucous Aussie ballad. And bright silk flying fish hang from the rotating clothes line in the couple's backyard, providing one of the many dazzling visuals contrasting the two cultures.

The opening scene is an Australian country fair with a wood-chopping competition. Aya, having only recently arrived in Australia, performs a traditional tea ceremony and it is here we see husband Frank's (Nicholas Hoog) contempt for his wife's culture as his heart slowly and looks frustrated.

Kiki Kawano gives a delicate and affecting performance as Aya. Aya is a well-known actress in Japan, having won numerous prizes for her debut role in *Tokyo-Wa, Kibaku-Wa Taiden* (With Wings in My Hand). This is her first film outside Japan.

Nicholas Hoog gives a convincing performance as Aya's frustrating husband, while Chris Haywood is strong as the benevolent friend, convincing his speaking Japanese scenes.

As the story unfolds, we watch the culture and accommodation Aya, who has arrived in Australia married to Frank, an Australian soldier on duty with the Occupation Forces in Japan, face not only the hostility from her family but also the Australian government, which classifies her as an undesirable alien. Throughout the film, brief scenes from letters sent home to Japan reveal a poignant cover-up in Aya disguises her unhappiness at being in Australia.

The film examines her efforts to make a new life and the pressure Frank puts on her to become Australian and give up her culture. At one stage, Frank, doubting Aya love for him and thinking she only used him to get into Australia, says to the go-between at their wedding (renowned film *Gomorra* (Hogon), he wrote and produced) the couple's love letters. He (Chris Haywood), "A moral dictat's a moral man."

The turning point in the film occurs when Frank, a successful draftsman, has an accident and becomes withdrawn and self-paying. Aya supports the family by working in a nightclub. Their relationship slowly starts to unravel and Frank eventually becomes involved with an old acquaintance.

She, who understands Aya best, says to Frank, "She seems to know what's going on. She has marks on her fingers."

The changes they have gone through and the culture barriers eventually take the toll

radical moment of estrangement ("You are over-treated now; I don't know why"), by the acknowledging of what Caroline now means to him ("When you're gone, I shall have no one to talk to"), the elegiac and yet the word will pass here is doubtful character drawing of a kind not common in contemporary cinema. It is a cut reflection on French cinema of the past twenty years that it has found nothing to say, let alone challenge, the resolutely bourgeois image on this role.

The two women — Jane Birkin and Odette Laure — are scarcely less remarkable, both wholly credible and working in creating their characters' relationship to Dany and to each other. In fact, the acting is so fine that one can almost feel to the justice to the subtlety of Tavernier's direction. This makes itself felt in the absolute continuity of the camera movements, as it tracks cinematographically through the villa's rooms or serves to isolate a speaker from two speakers. It also makes itself felt in the controlled narrative rhythms, in habitual quietness interrupted by momentary eruptions of pain or joy and in the flicks given by the discreetly reversed flashbacks. In these, we never see Dany or Miché (or indeed any adult) in full: they are either given from the child's point of view or are no more than disembodied voices. What, therefore, in narrative terms, is so limited as to how the private has been known by the past. What the film as a humanist document does is to suggest that the process is not irreversible: whenever the past has done, that present has its own power to affect change; people do not have to pass victims of their past.

Dany Montalvo, no doubt, an 'on-screen' film, but it will surely be recalled by its own witless insensibility by the visual and verbal clarity that marks a good deal of contemporary cinema. But usually elegant, verbally eloquent, luxuriously felt.

STORY VOICED BY: Directed by Bertrand Tavernier
Producer Adolphe Wurm
Scriptwriter Cole Tinker
Director of Photography Denis Lenoir
Art Director Jean Louis Perrot
Costume Designer Christian Gae
Music Anne Berjolin
Composer Annie Dikane
Cast Odette Laure (Miché), Jane Birkin (Caroline), Odette Laure (Miché), Anne-Marie Badier (Julienne), Charlotte Bely (Barb), Michèle Moreau (Caroline as child), Cléo Papias (as Little Rose), Isabelle Huppert (Aurélienne d'Aubert)
Screenplay 118 mins.
France 1989

FLIRTING

by RAPHAEL CAPUTO

In the warm after-glow of their first sexual experience, the two teenage lovers, Dany Krimling (Nolva Taylor) and Thandee Adjou (Thandee Newton), declare to one another, "You're beautiful." There is the sense that the smiling exhilaration that while is normally meant by "beautiful." The characters may not know what that is, though they sense that something is bonding them together. It is as though their love belongs to someone — recognizable reality and a mystical one, never quite settling.

It is 1985, three years on from the events that revolved around the characters of Dany, Freya (Louise Gorman) and Trevor (Alan Mendelsohn) in *The Four My Year Books*. Although Dany now finds himself away from his small home town, he is nonetheless in a constant state of tension. As with the previous film, *Flirting* is concerned with the central character's transcendence of a particularly 'local' environment through his exposure to and relationship with other people. The peculiar aspect of both films is that a character's efforts transcendence of certain socially (and, as a manner, politically) constructed environments has hardly typified John Hughes' earlier films.

If anything, the central character's exposure, and three circumstances, to another social environment are full of promise, so to speak. The characters played by Bryan Brown, for instance, in both *Far East* and *White of Our Dreams* are outsiders whose immediate concerns do not extend beyond the risks they have created for themselves. But environments with others, which lead them into the world of events (events which actually bear little upon their world), and then the (rejection) realization of a reality beyond their own seems to invariably bring about their downfall.

With *The Four My Year Books* and now *Flirting*, there appears to be something of a direct line of continuity between Dany and Freya's adult characters. But rather than being an ironic apparition, unlike late characters in *Standards*, Dany looks like his destiny is in regression. For example, a mature, transgressive, change in Dany's character since *The Four My Year Books* is that he has somehow acquired a certain wisdom that transcends his strengths at com-

munication. So, while he would speak from his small home town he grows, the possibility of expressing his place within it has regressed, though, it should be emphasized, regression is not proposed here as a negative way, but as a sort of 'childhood' sense of discovery with all the aspects of romance, optimism, warmth and promise.

Now a student of St Alban's College, a boys' boarding school, 17-year-old Dany Krimling, as those before him, evades the fringes of this socio-political environment. With a nervous manner and an un-sportsman-like physique, he is an object of derision for many of the other students. The sense of discovery, romance and promise comes from the view he has from his dormitory window of Greenmoor College; a senior school which directly faces St Alban's across a lake. Not surprisingly, the girls' boarding school acts as a magnet, the dormitory in particular.

But Dany's connection with Greenmoor has more to it than an awareness of his sexual background. When one first glimpses Dany, even the whole building looks brilliant against the night sky, as though it is propped up on stage against a painted background. There is an initial sense to it, as though it isn't really there, but is the projection of one's imagination. Greenmoor seems to be placed within a space that is not unlike the haunted house, or the hill and rocks, Freya is drawn to in *The Four My Year Books*. Dany senses that modernity of a 'mythical-against' relationship, and it comes to the fore when Dany meets Thandee.

It is only in the sense of *Flirting*'s 'past-the-mid' elements that it can be considered a sequel to *The Four My Year Books*. Outside of a few in-house links, and a few, *Flirting* stands on its own. For Thandee, although an outsider like Freya, is portrayed for a whole different set of reasons, indicative of another world beyond the understanding of Dany gained from previous experiences. Thandee, the daughter of an African businessman on an academic post in Canberra, because she is black, she is ostracized by most of the other girls and, thus, is on the same level as Dany in the social fabric of their respective schools.

But while there is this coded level in which both characters are different from the others, and are said to be differing in no uncertain terms, there is another level at which Dany and Thandee are connected through an unworldly, unconsolidated view of the world. It is the film's connection into this level of mind that Dany appears to be most concerned with. For example, as well (according to Dany's voice-over at the film's opening) is the one thing he cannot help most, it becomes an obligation to a higher order where the couple retain the small of each other's sex on their fingers. But it's not a sensuality that stands forever and completely apart from the coded world Thandee. For one thing, as character that outside Dany's awareness of politics, race and Africa. Where once such elements were an encroachment on the world of Dany's characters, they now seem to stand in a fluid, casual system. The significance of the lake which separates the two schools, for ex-



FROM LEFT: THANDÉE ADJOU (THANDÉE ADJOU), DANY KRIMLING (NOLVA TAYLOR), JANE BIRKIN (CAROLINE), ODETTE LAURE (MICHE), CLÉO PAPIAS (LITTLE ROSE), ALAN MENDELSON (TREVOR), LOUISE GORMAN (FREYA)



LEFT: HAMLET (PHILLIPS) MEETS OPHELIA (SKINNER) IN DENMARK'S BEAUTIFUL SCENERY.

stance, Barker embodies the idea of a fluid and linked process of understanding between two seemingly distinct worlds.

In this sense, it should be useful to say that *Hamlet* is a completely devoid of any politics or social bearing. The politics would not be what one conventionally understands as politics, nor would Danny and Thaisine be at ease in expressing any "acceptable" social codes, though, to be sure, there would be standards of a sort as yet not crystallized. This seems to come through in Danny and Thaisine's relationship with their hostile counterparts in their respective schools, Nicola Radcliffe (Nicola Raftern) and "Becky" Bourke (Joie Pickett). Nicola and Bourke, leaders in the miniature world they inhabit, clearly represent the acceptable norms; yet they are, to a degree, paralyzed and unhelpfully changed by their interaction with two characters they perceive as "outs." When Thaisine is discovered by Nicola returning from her confessions with Danny, for example, Nicola opens up and shares a private moment with her rather than reporting her to the headmistress. She needs for Thaisine her experience in a similar circumstance. Likewise, Bourke comes to Danny's defense when teased by a fellow student about the same subject. There is the sense that all things are in touch with one another, even if imperfectly.

Along with the other-worldliness of experiences that are surreal, emotional and sensory, in accordance with what is perceived as the real, outer world. As Danny says in the film's completion, "I'm looking forward to a different one. It's a big world and there's a small place for me."

PLANNING Directed by John Daquis. Producers: George Miller, Doug Mitchell, Terry Hayes. Associate producers: Barbara Gibbs. Screenplay: John Daquis. Director of photography: Geoff Haines. Editor: Robert Gibson. Sound consultant: Ben Linnott. Production designer: Roger Ford. Art director: Louise Piers. Cost. Nick Taylor. (Dance: Endellion). (Music: Patricia (Thaisine) Adjevo). Nicola Raftern (Nicola Radcliffe). Roshalynne Rose (Gilly Fynn), Felix Nicks (Joie Pickett), Joie Pickett (Becky Bourke), Ryan Wilson (Melissa Miller), Naomi Watts (Queen Margaret), Lisa Spensell (Shirley's friend), Kate Frey (Jean-Paul Server). Kennedy-Miller Productions. Distributed: Roadshow, Illinois (Wanda Australia, 1997).

HAMLET

ETHAN PHILLIPS

In the nearly empty cinema in which I saw *Hamlet* last night, it seems that the combination of director Frances Zefferik and star Mel Gibson is not about to ensure a major commercial success for the latest filmed Shakespeare. Most aspects of the film appear to be geared towards finding a large popular audience — in stars (Gibson, also as well as Gibson) in visual style (the way it like pain on the story, the clarity of the very-sounding which is like for any one thing) rather than poetic effect — but it may be that the film will end up by not pleasing anyone, either.

Shakespearean games will perhaps take some with some of the playing around with the order of text, with the transposition of some of the longer speeches, with the inter-merged moments of what the play leaves in reporting. On the whole, none of these constitutes a major problem, though.

As to changes of order, there are generally in the manner of narrative flow. The film dispenses with the opening scene in the battlements in which the guards and Horatio discuss the appearance of Hamlet's father in armor, and very strikingly, a begins with the first of King Hamlet as his body is washed in the coffin in the vault occupied by his ancestors. Queen Gertrude (Gibson), "like Nicole all men" indeed, not to be; and the new King, Claudius (Alan Bates) turns to speak to Hamlet as "the most immediate to our throne." All this seems easily enough played in the scene before the scene changes to that of Claudius' holding court. Claudius' murderous hypocrisy is given a further change by the changed setting and order.

The meaning of some of the longer speeches, including the soliloquy (p. 7), may offend some but is no doubt in the interest of keeping the story on the move. This is not primarily a reflective Hamlet nor is Gibson's primarily reflective Prince. Nevertheless, some of the major speeches are filmed with a keen eye for dramatic contrast. For instance, Hamlet's "O that this too too solid flesh..." is given by being juxtaposed to an overhead shot of the

cheerful Gertrude's leaving Claudius as they leave the table in a garden. And "To be or not to be..." less apparent in Gibson's intelligent reading than in other the case, is appropriately staged in Hamlet's madhouse (those in the suit of themselves from the, not in the play's construction of Ophelia's body Hamlet, but in the wide shot of green cloth with Hamlet on horseback, reinforcing the contrast of death and life, of being and not-being).

The omission of Reynolds and Volkmund will probably trouble no one but that of Fortinbras is another matter, as it causes a political discusion from the play. With Fortinbras, a new kind of order will take place in Denmark. Gibson's 1997 film also omitted Fortinbras and it seemed, in the light of his much more sword-looking, reflective Prince, more in keeping with the film's emphasis Zefferik's much more "internal" dealing with the Danish kingdom's issues. Fortinbras' "Goodnight sweet prince" is a less resonant final note for this Hamlet, whether movement or principle has been a notable element of Gibson's performance.

Whether or not it is because we cannot think of Gibson without recalling that *Man of Iron* is the extent of "man" that they are not considered from earlier roles, it is true to say that the best of his Hamlet is in the "sounding" dialogue" he suggests. It is happen with the scenes of physical action and in suggesting elsewhere a suggested violence that might crop at any moment. His Hamlet is brave, manly and unaccomplished. There is nothing whatsoever about him, when he is meant to be ready or thinking, one is always waiting for him to act.

While talking of the scenes, it should be said that Gibson-Gibson often remarkably first Gertrude. She is almost responding to Claudius constantly touching her, and in the direct scene showing Hamlet's mother as he betrays her, with what looks a passionate kiss, just as the Ghost appears. She is also a previously unrepresented woman who wants everyone to be happy and to whom the revelation that this is impossible comes as a disagreeable surprise. "O Hamlet, thou hast slain my heart in me!" becomes a word of despair for this beautiful, light, sensual woman. Gibson makes very touching, too, her obvious affection for Ophelia, suggesting as well an interestingly equivocal moment of — perhaps — actual adultery as Hamlet in the play scene, discussing his mother's marriage with her, finding "moral more intimate" in Ophelia.

Helena Bonham Carter's Ophelia has an unexpected freedom of mind which makes her unhelpful and decent into making the more affecting, and has Hamlet's Polonius understands that a man may be reborn with one being a fool. No one else matters much Alan Bates open for audiences as Claudius, rather than passive, so that his big moment — the aftermath of the play scene, the final prayer, the final betrayal — seems curiously muted, and Paul Scofield offers a very compe-

1. I am happy to find that the film is indeed getting successful in the box office.

and on television). In one humorous scene he asks Luke (who has managed to visit Helen at her place by taking it as a salesman of encyclopedias) whether she "reads that the [sic] telling explain what 'respect' is, so that his [sic] languageful" children may be more appreciative of its meaning.

The subtitles used to translate Greek dialogues into English are put to good use in the scenes at Helen's house because they remind the viewer that Helen is occupying a personal domestic space fraught with deep-seated familial conflict. There is a consistent collision between the animal values held by Helen's parents (and, particularly her father, are anxious to not have any) and an especially mobile Greek-Australian boy (and his cousin (who has HADE as his name) with Luke's more neo-australian liberal values). Poor Luke cannot act sympathetically like Helen's maid even when the dominant nation (the) the money a young Greek-Australian professional boy who will provide for her and show her a shiny back-scratched and concave etc.

And the interesting feature of *Nine Inch Nails* is that the emphasis placed on how Greek American males connect with their Anglo-Celtic counterparts in terms of their own misadventures, streetwise bravado, subcultural rituals and anti-Anglo/Celtic obsessions. Ultimately, this leads to love and violence. For example, the wild and clearly staged covers of *Ready Dying* (Tony (Timothy Sandholm)) as the males live in a war to one of his wog namesakes, and *Ready's* subsequent *Reign*, a body-song of the mother's greatest moments of love to film-making. They also encapsulate the tragic, sometimes-understanding that occurs between people of different cultural backgrounds.

The narrated structure of *Minerva Swan* is therefore complex, according to Melby. By his interest in wanting to make a movie about his brothers (one of whom, Benny, is a newspaper editor) and a newspaper article which deals with a man who murdered his wife by divorcing her in a matter-of-fact. Herat's the presence of the children, sensible Benny who suggests to kill Melby in her bathtub by cutting the bed first (as did the narrator the newspaper account) rather than one of the three children's experiences.

The other important element in Volin was the desire to construct a rancher story along comic lines. Rudy Lutz said Randy Kern, the dramatic center of *Alvinne Street* (where everything in that black comedy of brother and rancher occurs) took the comic relationship between the two brothers from the story source (which follows a mechanism of sheep as an abstract control, a motif that occurs several times more in the film). One source said these two brothers will always, one way or another, be behind the eight ball. The odds are stacked against them.

Luke tries to have a "normal" life living on the freelance magazine for time-challenged folks who take a chemical sleeping pill enough times to ring a parallel to *Twister*. There is even an hilarious encounter between the two who is Brady's complaint to Luke that the picture of an armed burglar man in the newspaper (which is meant to be someone from a different scene).

Mark Little is particularly good as Bandy, suggesting a very capable and pliable per-

As Lida, Mende-baka gives a rather than intrinsically better performance, it seems the order of the day for this relatively young, anatomically modern species, now.

The alchemy between Little and Mendelsohn works well throughout the movie. Both seem geared with physical agility and being supremely relaxed in front of the camera. Most important, the camera takes delight of the

As a successful and witty spoof of the major dramatic and aesthetic concerns of Australian television crime shows, *Norwest 7* Member's quite an accomplished character. In terms of performance, the movie is an outstanding achievement. What the viewer is constantly reminded of is that the audience is to take its own director. Thematically and stylistically, *Norwest 7* Member stands to his capacity to create a work that plays both with life lived unscripted character types in a subgenre, reflecting upon *Gleefully Willa* has a fairly mature and intelligent grasp of the basic dramatic and visual qualities of the genre.

There is much playful humour in Ninona Sant'Anna which stems to the writer-director's creative understanding of his doomed larval characters trying to survive at the margins of late 20th-century Melbourne and the dynamic cultural, psychological and social complexities of the migrant experience in this country.

Wells is not a didactic filmmaker interested in giving his spectators cancer oil in the hopes of improving "multi-cultural" relations. His success (limited when based on Wells as a pioneering filmmaker who risks and reworks the established movie and television genres and popular culture, communicating in what the more typically make movie images and sounds that can reassure us for their domestic safety and our special interests).

WYANZATREK **MEMBER** Directed by Arlen Villa
 Producer: Arlen Villa/Chadwick; Screenplay: Arlen Villa
 Director of photography: Mark Linn; Art director:
 John Thompson; Editor: Arlen Villa; Composer: John
 White; Cost. Mark Linn; (Bookby) Ben Hershendorn
 (Lulu G) Hagedorn; Mary Connors (Helen); Tamara
 Knutson (Pam); Shelia Flannery (Molly); Thoppe
 (Young) Roberto Mendi (Hector); Russell Galtier
 (Abraham Ross); Tami Cogan (Tia); George
 Coughlan (Jim); Arlen Villa (Director); New Vision
 15, pp. 15 pages; In. America. 1990.

STRUCK BY LIGHTNING

Abstract

The past decades have seen an attention to contemporary attitudes on race and people, and films, with their power to reach and influence social change, have played a pivotal role in this area. They have been influenced by the shift to a more tolerant attitude towards those with cognitive and emotional handicaps, and they have contributed to this change. Films of varying quality which have brought to public attention the problems of the mentally disabled, and those who care for them, include *Cherry* (1988), *Tenet Teacher* (1974), *Scars* (1979), *It* (1981) and *Sh. On the Run* (1983), *Diamond and Eugene* (1988), *Man Man* (1988) and *My Sister's Keeper* (1990), *On the Wings of the Atlantic* (1990) and *Search for a Goodman*

Struck by Lightning, directed by Jerry Desmaradek, and written and produced by Trevor Ferraro, is a labour of love which delivers as much of value than a screen-chauffeur as pack as on film.

This is a warm, sunny, large-hearted KEM which features Downy's *Stenodermus* adults in stores, which you soon learn make the forest with their capacity for exposure and survival in chambers distinct from ours, but also give the film real soul and depth. So too does Garry McDonald, who plays Oliver Rennie, the crumb, sour, deeply compassionate discoverer of *Stenodermus* in a shell-lined workshop for wounded adults which is run on a shoestring budget; many old men come by the way, or, perhaps.

Thoreau is humane and an intelligent script. Small by *Lightbulb* graphics the display and search of manually hand-sorted people, and tactile key means to do with their care and protection, such as the problem of funding the programmes they need to realise their potential, and how this potential can best be released. It explains conflicting attitudes as to what Saksenay's inalienable means, "Independence With Dignity", means. Does it, for instance, entailing the right to freedom of sexual expression? Is it possible, even on the best of all possible worlds, for one normally disabled people to be provided with more than "a soft place to fall?"

For the most part, these issues are brought to the screen with an increasing expertise of



relationships, passion and wit.

Rennae, a middle-aged, ex-'chickie' with an acute sense of humour and a profusion of soft clothes, has found his niche caring for retarded people. Life may be lumpy and belly-aching at times, but he's committed to his charges and spends much of his energy building self-esteem and lobbying for money (When Rennae approaches the Salomons Foundation for funding to make the workshop more self-supporting, the government responds with a grant for a physical education teacher. That's how Pat Cammarone [Brian Vynnyk], a fellow media fiend by the Education Department for wrong to move his students rather than teach them, finds himself working at Salomons).

The relationship between Rennae and Cammarone becomes the central dynamic for exploring the film's concerns. The partnership between the two men at first proves fruitful. Cammarone descends upon Salomons like a lightning bolt. Young, vibrant and charismatic, he enraptures Rennae, who is cynical about life in general and frustrated by his inability to effect change, and gets him into a revitalized, guarded optimism. Moved by Rennae to develop a fitness programme appropriate for the students, "little kids in twos or threes who give us their pain", Cammarone sets out immediately to mould Salomons's modest assortment of retarded adults into a competitive team of soccer players (but he calls, appropriately, the Heartbeats).

Wearing hard, brightly coloured track-out gear (complete with neon), which looks incongruously professional despite their lumpy, uncoordinated bodies, many of Cammarone's eager new recruits can't even begin to do warm-ups properly. Like they and Cammarone themselves, and the last moments of the film are those which show, unconsciously, the Heartbeats "in town", with success being measured not by winning but by simply being able to score a goal.

The film concentrates on five men of the team: Jody [Jacquie Barba], a sweet kid girl who personifies the lovable nature of Down's Syndrome people; Kevin [Brian M. Logan], the Heartbeats' most reliable player with a good strong back, who is his father's chosen (and the treasurer of almost every club) as discussed by his own grandfather Noel [Henry Salt], a retired woodcarver who is forced by Rennae to forge artistic expression for the greater good of carving horses' heads for sale, which will sell; and Gail [Bruce Williams] and Spencer [Daphne Allen], young couple in love, whose desire for sexual expression precipitates the crisis which pushes Cammarone into conflict with Rennae and the Salomons board.

The disagreement between Rennae and Cammarone is about who has the right to approach to mentally handicapped people. Rennae, despite his genuine compassion and concerns, really believes that his little hearted humane commitment to comfort, the provision of education wherever people can be taught to use their potential and have their individuality preserved, within the limits dictated by

available resources. Cammarone, on the other hand, despite being aware of the limitations, believes that intellectually disabled people should be taught to do anything, including sexual and artistic expression. The conflict spills over into a competition for the sexual favour of the social worker, Jill McHugh [Catherine McChesman], who visits Salomons regularly, and who was his life before he met her, and his above, prior to the younger man's arrival. (As Rennae says early to Cammarone, when Jill's preference becomes obvious: "You've got the two things I want most in the world: Jill and heat".)

Struck by Lightning handles these complex issues deftly and warmly, with passion, but without didacticism, sensitivity is finely attuned and there are no solutions to these difficult problems. Best of all, it provides thought and discussion, not just about the issues but about the motivations behind the principal characters—Rennae, Cammarone and Jill—who are all fairly drawn and well-acted. These are real people struggling to understand, not words but actions, the feelings about the rights of mentally handicapped people and the responsibilities that society has for them.

Struck by Lightning is a remarkable film. It is sincere, has engaging characters, and is good to look at, but makes its point poignantly uneven. Among generally fine performances, there is some poor acting that mars the job. Indeed, most, who epitomize Cammarone for three-quarters of the film (the school teachers and Gail's mother spring immediately to mind). Similarly, while the great appeal of the film is itself its naturalism and honesty, the scenes which open and close the film suffer from didacticism. They seem heavy handed and contrived, the closing scene in particular.

The film's emotional conclusion is the impromptu testimony given by the trustees in support of Rennae, whose resignation is sought by the Foundation's board of directors, because of Cammarone's evident behaviour in allowing Gail and Spencer to spend a night with each other. Each trustee, beginning with Noel, makes a short, moving plea for Rennae's reinstatement, in the end of which they all put him on the shoulders. Against the genuine power of these expressions of affection for Rennae, Cammarone's sudden grandstanding at the meeting and his melodramatic confession of guilt seems embarrassingly overdone, which unfortunately it has the oblique effect of an understatement.

Despite these flaws, *Struck by Lightning* grows from the heart, a fine film which has captured the power of good for its subject.

STRUCK BY LIGHTNING Directed by Jane Rosenthal. Producers: Tony Parson, Trevor J. Chivers. Screenplay: Trevor J. Chivers. Lead producer: Jo Armstrong. Screenplay: Trevor Chivers. Director of photography: Tim Inghel. Production designer: Pat Lawson. Costume designer: Rosalind Wood. Editor: Simon Jones. Composer: Gail Smith. Cast: Gary McDonald (Pat Cammarone), Brian Vynnyk (Pat Cammarone), Catherine McChesman (Jill McHugh), Jacquie Barba (Jody), Henry Salt (Noel), Bruce Williams (Kevin), Bruce Williams (Gail), Brian M. Logan (Kevin), Daphne Allen (Spencer). Screenplay: Trevor Chivers. 85-min. PG movie. Australia: PBS.

WAITING

PHILIPPA BROWN

The opening scene of *Waiting* is at once ironic, confronting and humorous. A rich woman is waiting in a room surrounded by lush (and with Don Dun singing "Queen, queen" in the background). There she stands up and reveals that she is the advanced in pregnancy.

The woman is Clare (Mara Horvath), a painter who has just won the prestigious Mori at Cheltenham art prize, making her to live in France for a year. She has booked her ticket to Paris for the first available flight—the first flight after her baby is born.

At the film's apex of labour pain, Clare rings her maid Sandy (Helen James), Theresa (Helen Frost) and Doreen (Elizabeth-Lee Furness). They converge on her home in country Queensland, bringing with them three children, one husband, one boyfriend and a film camera.

As well as coming to support an old friend, Theresa is there to finish her documentary film on her family and Sandy is there to help deliver the baby which will become hers.

In her second feature film, writer-director Jackie MacKinnon tightly directs a well-written and dense script. The key to the movie are slowly revealed as the film progresses and the many threads of the story are filled in. Nearly all the action occurs within one location over twenty-four hours.

Clare, Sandy, Theresa and Doreen have been friends since school and over many years have shared more than just school hours. As the film unfolds, it is revealed that Sandy's husband, Michael (Frank Whitten), an academic and moral crusader, has deepened those of the four women. Years of commitment, increased professional recognition during the two days everyone is at Clare's farmhouse.

The different paths these women have chosen are indicative of the choices now available to women, and also signal the many and difficult decisions people must make.

Sandy has chosen a traditional path. She makes her desire to raise a family understood. However, she is unable to have children. Completely involved in the means to successfully, she is physically excluded from the process of procreation. Consequently, she becomes lonely and lonely. However, in events unfold, her rather smothering behaviour becomes rather pathetic as things do not turn out the way she hoped. The moment in which Sandy's hopes crash is impressively shot by director of photography Peter Mason, as the storm blows on a hillside marked by grey stone.

Theresa is a hardened feminist. She is disillusioned with men, gives little attention to her appearance, makes her men feel like always short of money and is the mother of a teenage daughter. Above her desk is the statement, "Don't even date a rape." Theresa sees Clare's pregnancy as an opportunity to make the film which will set her on the map of women's filmmaking. Throughout the pregnancy, she has interviewed Clare about surrogacy and home birth, now she wants the ending the birth itself. Nothing can interfere with this natural process in her career as a writer.



LEFT: SANDRA OH; RIGHT: MICHAEL MCKEAN
STYLING: JESSICA, BY JESSICA ANDERSON'S SALONS

There is the glamorous one. She has spent many years overseas and excels at fashion magazine. Not afraid to use her looks for her work, she (like all the local politicians) much to the disgust of Thorne, and persuades him to let Sandy's son. Thorne's recently arrested children off some charges. There has chosen to be a career woman, but not without raising some questions. The cry of the others, she is not altogether happy herself, nor is she wholly convinced of the wisdom of her birth.

There is the central character, but eventually becomes forgotten by the others as her intense pain comes and the complexity of their past relationships begins to show. She is a strong power and quiet from her close friends.

Claire is intelligent, strong and independent. She is a talented painter who is just beginning to achieve recognition within her art community. She has chosen to live without her boyfriend, Steve, because "I don't want to put my back." She is also beginning to question many of her beliefs, her religion, her birth and childhood, which seemed so straightforward when abstract concepts, become for more complex as realistic interview sequences of Claire talking for Thorne's film are cleverly cut into the screen to highlight the complexities that develop as the series must be put into practice.

Sandwich is one of the most recent additions to this film. Claire reaches a point where she has to face the reality of going up the child she has been. This is an issue which is currently the subject within both feminist and cultural circles. Claire's final decision has repercussions for many people's lives. The film ends with the birth of the child and does not take us any further to come to see how people cope with her decision. This is something we must survive for ourselves.

Claire is the one character in the film who believes the can and seems to be able to live it all. Motherhood, career and love are all hers, although she feels that to preserve herself she must live without her lover. But it is not her

lover Steve, who makes her realize what she has to do. She is independent but not totally self-sufficient.

But Writing is not exclusively a film about women. The men in this film are equally complex and equally involved.

Michael McKean brings his experience. Many of his beliefs do not seem to be able to work in the realities of his life. His love/hate relationship with McDonald's food chain seems to be a constant. Claire's friend and neighbor, Bill (Ray Barrett), is a down-to-earth Australian. In touch with nature and not concerned in modern ideas and concepts, he is one of Claire's friends but is there when she needs him.

Men's complex relationship with birth is also given attention. The historical and cultural variation which exists, from the total exclusion of men to their total control as doctors and the recent trend of fathers' being present at a birth, is pointed out. Women's actual control over the process, and indeed over paternity is highlighted.

McKean's portrayal of his own relationship as a sympathetic, complex and human. Thus, although predominantly concerned with what are considered "women's issues", this is not a detached, feminist tract or a sentimental portrayal of femininity but raises issues which many women and men find problematic in a decade which is trying to come to terms with the legacy of 1970s feminism, alternative lifestyles, ideological fights, etc.

McKean's does not presume to find an answer for these and other issues, although through the story's mechanism she does suggest an opinion on maternity at least. However, this is only one story and different people may have ended it differently. McKean's acknowledges that there is no single question and no single answer.

McKean's is clearly realistic about the problems inherent in feminism but is consistently positive about the possibilities offered by it—women's justice, women, but also for the possibility of change to men's lives. She

recognizes the heritage of people, their lives and problems, and that one person's solution would not be the solution for everyone and that person's decision will impact on others' lives.

The way these people's lives are turning out is starkly contrasted with the first impression of their children. Sandra's Michael have two adopted children, a Vietnamese and an Aboriginal. Thorne has a teenage daughter. The children are somewhat unhappy of the adults' lives, but as their own lives are turning off on paths which in many ways echo theirs.

Writing produces very beautiful films. Much of this comes from Haidt's portrayal of Claire, as well as strong performances by most of the cast, and from the throwing together of so many different characters. Claire's experience of the shroud of her situation, surrounded by friends who have come to be with her and soon forget her in their preoccupation with old resentments, problems and insecurities, is evident in her life.

This is not the first time Haidt and McKean have worked together. Haidt's career in McKean's film series, Australian Women (1985), and his first major screenplay, Simon (1985).

Writing is funny, sympathetic and somewhat provocative at the same time. It is a film which I hope will come out in a style of feminist writing to come in the 1990s, thoughtfully dealing with real issues not considered very long ago, women with enough material to make their own decisions.

Unfortunately, I fear that it may be marginalized by an audience separated along "women's issues" and "women's film" (and I include both women and men in this category). Perhaps we need a shift of attitude away from seeing feminism as concerned with women to seeing it as concerned with people. Then we can see that the issues raised in this film are relevant to both women and men.

WRITING: Directed by Julie McKean. Producers: Ron Matthews, Executive producer: Penny Chapman. Associate producer: Wendy Barry. Scriptwriter: Julie McKean. Director of photography: Steve Mann. Production designer: Murray Pickard. Editor: Mike Murray. Cost. Nick Haidtman (Claire), David Wilson (Michael), Helen Jones (Sandy), Deborah Lee Haines (Thorne), Susan Price (Thorne's daughter), David Moore (Bill), Ray Barrett (Frank). Filmed in Australia. Running time: 90 min. 95 min. Australia: 1991.



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Director: Lawrence Gordon-Clark. **Producers:** Ray Ashton, Nick Evans. **Screenplay:** Nick Evans. **Music:** Michael Chaplin. **Directors of photography:** Peter Hendry, Roddy Garner. **Editor:** Lyn Solly. **Distributor:** CBS-Film Value. **Cast:** Elliott Gould (Colapinto), Liza Haynes (Helen McGuck), Patrick Bergin (Michael McGuck), Susan Marshall (Kerwood).

McGarr, a disillusioned IRA fighter, releases his colleagues. Together with his wife and child, he is dispatched to Australia with a new identity where a missionary friend, Callaghan, traces his whereabouts with the help of McGarr's lover (Deborah-Lee Furness in a throwaway role).

This 'feature length' service of the report television (news-series) has predictably suffered from the transition. The condensed material consisted of abrupt leaps in time and space that is perhaps more and uniformly better than before. The climactic finale is considered nearly incomprehensible, with characters seeming to appear out of nowhere due to slighted coherence.

Thus, the type of film where co-producers are not squabbled by moving to a new locale are introducing a new international actor, and where plot is all. It stubbornly refuses to provide insight into any of the personal characters, resorting to plot devices like the accidental death of a child to explain McKink's behavior, the basic insight of loss as evidence a choice of format.

WORLDWIDE

Director: Stephen Wallace. Producers: David Whitson, Brian Williams (in association with Channel 4). Writers: Stephen Wallace. Screenplay: David Whitson, Brian Williams. Director of photography: Russell Boyd. Editor: Nicholas Beaman. Cinematographer: Rodhouse. Cast: Brad Pitt (Capt. Robert Cooper), George Takei (Vice Admiral Hiram Takahashi), Deborah O'Byrne (Lt. Col. Loring), Nicholas Kaine (Sergeant Reaver).

Examination of microscopical non-circumferential
held shortly after the end of World War II as
the Dutch East Indies. Reviewed in *Geoscientific
Forum*, December 1954.

Deputy: Steve Wells, President: Stanley G. Kossin
 Supervisor: Robert Deussen, Director of Photography: John Kosloski, Editor: David Halliday, Treasurer: Michaelson Hange Vidler, Cash: Louis Lorch, Editor: Sheri Field, Chairman: Anne (Fayanne) Sheri Field, Joe Williams (Karen Lorch), Helen Thompson (Mary Thompson).

Home space produced by Village Roadshow Pictures which had a brief theatrical run; in 1999. Released in Cinema Edition May 1999.

CALL ME IN MORNIN'

Director: Scott Mark. **Producer:** Terry Jennings.
Screenplay: Terry Jennings. **Scott Mark:** Director
of photography. **Geoffrey Simpson:** Editor. **Andrew
Barnes:** Production. **Home:** Cinema. **Genre:** Thriller.

Chris Haywood (Pete Maravich), Russell Kiesel (Ray
Perry), Winston Hall (Capt. Ketchik), John Polonsky
(Nicki Dini)

Tide-fringe (which has yet to be broadcast) made in 1985 based on the infamous Peter Brown, aka. Mr Brown, the Queens Airline entrepreneur.

[illegible]

Director: Marcus Cole. Production: James Michael
Yermas, Jan Tyson. Sponsoring: Michael McGowan.
Director of photography: Maria McGuire.
Editor: David Higgins. Distributor: Home Cinema
Group/Cine Networks/Spex (London). Really Symonds
(Ames). Peter Whitford (Luton Group). Noel Farnon
(Milton Keynes).

Made for television, this would-be comedy begins with the cheapest-looking credits on tape. There's no downhill from there.

The 'plot' is about a corrupt security firm, Greasecatchers, which installs bugler devices that render computer monitors illegible to the owners into selling up cheaply. (This is what Hollywood's high-concept film as 'hack' can be summed up as over-simplification.)

But the photos recovered by two computer hackers, Markos and Arpa, show how easy it is to corrupt a computer's hard-drive with access to police files. It is a mark of this film's low regard for its audience that it rarely shows the hackers doing anything successful with their keylogging (as happens in every American film with some technology), the characters just hanging out, and eventually breaking secret codes.

Director Marcus Cole made the industry take notice with his co-directing work on *The Great British Bakery*. But, *Computer Games* is the son of Elva that in a couple of years might be made into a success from his CV. (S.M.)

CHYLAPO

Director: Mark Bailey. Producers: Ken Marshall, Lew Karpovsky. Screenwriter: Ken Marshall. Director of photography: John Stokes. Editor: Ron Wilson. Dis-

Director: Clint Eastwood **Cast:** John Doyle (Murf), Nicola Pizzoni (Cherry), Ray Barrett (Bart), Nicholas Gilmore (Ellen)

East Zurich's promising feature debut is an inventive variation on the Halloween genre of slashers. The haunted forest, riddled houses and the numerically luxurious house are no doubt familiar elements, although here they are nothing less than the slasher backdrop; the demons and monsters of a real estate agent.

Coined by a violent homosexual encounter, the heading "Master of the universe" (Mark) serves inspiration as the form of Ray Kasser's silly character and his two prominent female companions (Nathalie Guilford and Pamela Hirschfeld). Although the film then switches with some readily playable elements, it is a somewhat interesting general film with the same sound design by Tony White and John Deaneau. It is not a masterpiece but is a good and unusual direction by Raskin.

THE GOALING

Director: George Ogden. Producers: Sam Henry, Scrippsman. Musical: Alvin. Director of photography: Jeff Daring. Editor: Henry. Designer: Gordon. RCA/Columbia Pictures-Hays. Values: Cast: Russell Crowe (Johnny), Robert Marston (Sam), David (the Sonnet) (Moe).

Three young people use small outbreaks such as the 1980s cope with passion, harmful conflict and alienation. Reviewed in *Crime Papers*, December 1990.

THE FOLLOW-UP

Director: Glenn Thomas. Producers: Alex Coner, Michael Wilson. Screenwriters: Max Gendron, Clayton Prohman, based on script by Graham Rohan. Director of photography: Andrew Leland. Editor: John Scott. Dist.: Bonshaw Home Video. Cast: Kyle MacLachlan (Lolo), Charles Scharner (Browner), Patricia Richardson (Linda), Todd Ross (Shy).

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Film versions of *Crimes Against Nature* (story of youth rebellion in conservative, puritanical 1950s Australia). Well published as Minogue's acting debut. Re-released, *Crimes Against Nature*, March 1996.

DRIVING YOUR CASE

Director: Bruce Beresford **Producers:** Richard D. Zanuck, Lili Fini Zanuck **Screenplay:** Alfred Uhry **Story/Play:** Tennessee Williams **Photography:** Peter James **Editor:** Mark Warner **Director of Art:** Mita Colomina **Production Designer:** Cost. Morgan Freeman **Music:** Coltrane, James Taylor (Story Selection), Don Johnson (Music)

Directed by Iwan Rheon and awarded Best Film at the 2010 *Awards of the Directors of the World* in the nomination for Best Director has been the religious-cinema definition worthy from Italy-Croatia at the *Awards of the World* (international). Based on Alfred Hitchcock's play of international friendship and the borders of generational legacies. Reviewed in *Cinema Papers* May 1990.

RESEARCH DESIGN AND METHODS

Director: Neil Jordan **Producer:** Margaret Fink
Screenplay: Michael Cox. **From the novel by** Suzanne
Locke Elliott. Distributor: CMLP Video **Cast:**
**John Binkley (Doc), Arthur Hays Sulzberger (Hearst), Linda
Demon (Bernie), Veronica Lorenz (Rae)**

Mini-series adaptation of Somerset Maugham's novel *Watership Down* (Reviewed in *Guernsey Paper*, November 1995).

THE UNIVERSITY OF CHICAGO

[illegible]

Director: Ian Honey Producer: John Saxon
Screenwriter: John Saxon Director of photography:
Russ Barryman Editor: Henry Dangar Executive
Producers: Home Video: Cee Jeff Foley (Credit),
Savvy Mikes (Jack Donaghy i. Tushka/Sergio) (Alan
Buchholz), Stuart Bellini (AlBingo)

Originally known as *Griffin*, the film had a brief theatrical outing under the title of *Minamem*, before being released to video under yet another name, *The Fighting Creed*. While the final title has the distinct ring of a tacky marketing decision, it also refers to the plight of one of the film's lead characters. (When shown recently on television, the title reverted to *Minamem*.)

Like a horse that gallops out of the starting line, *Heritage* then flies back a reindeer through grotesque parody. Essentially mugged off by the *Men From Menzies* film, it is a distinctly self-indulgent romantic adventure in which a young woman's quest to rediscover her father's true heritage is paralleled by the trials-of-his-two-sons, the rocky self-made American businessman, Creed, and the laundriest, shoemaker and trade man on screen, Jack. What's the whole point, that these two perspectives are cradled in dual unity, the icon flitting, right before the "grass roots," working-class Americans and the enterprising Americans declared to some straggling and unaccepted remnants. Otherwise, the film meets a fairly strong course through its grotesque adventures and pulp romance, directed in a workmanlike manner in Ben Hur's *Three Men* (Shawnee).

[illegible]

Director: Rob Stewart. **Producers:** Jon Tynski, James Michael Vernon. **Screenplay:** Michael McGerran. **Director of photography:** Martin McCoub. **Editor:** John Hladky. **Distributor:** Home Cinema Group.



Chair: Nicholas Bunn (Harvard) Images: Anthony
Hawthorne, John Lee (Oxford), Chris Dixon (U.S. Coast)

That is a little more, barely announced (it is not recorded in the Census Paper Production Survey) 1982 increase. Assuredly made the difference, it is a slight and unimpaired interest fantasy. The basic situation has a slightly announced need in a more urgent time with his nine-appeal, who has returned from the past and is now employing his knowledge and business character to the future market and to the end of a complete condition.

Then that is the equivalent of a high-school algebra class where a proofreading, currently dead, sage takes an embarrassingly thorough but ultimately unenriched, and economical, expedient solution set found for the most logistical problems. Hence, for instance, the many character's work in a *Selwyn* branch of the *Video Eyes* chain, dancing around to the backing of computer releases, but the real potential of this setting is barely explained. There there's the seemingly endless stream of self-mutilation scenes that take place in front of hastily constructed sets with rudimentary computer-generated effects (how much better it was when Jack DeLo's simply emerged from the screen as Charles Bronson's wonderfully inventive *Planet of the Apes*! Must increase, however, are the parody and arbitrary attempts at humor, with the hero's supposedly "sacred" though obviously mass-produced their financial or hypocrite devotion. This is derivative, unremarkable and unless which.

[illegible]

Directors: John Tinsdale, Colin Smith, Producers, John Tinsdale, Colin Smith, Screenwriters, Deborah Parsons, Documentarist, photography, Mark Giffordale, Peter Robinson, Editors, Michael Collins, Michaela Lee, Distributors/Homes Cinema Group, Cast, Nigel Barr (Mark), Sandra Price (Wendy), Robertale (Elizabeth), Robert, Anna Brown (Chloe)

This feature asks the film noir universe of *Redeemer* to exorcise and understand criminality, certainly what makes this unique in the current climate of American film-making. Ironically, the film concerns itself with the pastorate. Hardly sexual relationship between a nightclub singer, Wendy (and Mark, a brooding criminal who is under surveillance by two policemen: Deborah's Parents' adoptively (and perhaps his late) begins to transpire the perspective of life and a 1930s noir film. In

who, moreover, has older sons' what where she is 'inserted' into the whole world of men, violence and these contradictions.

Really, the submergence is let down by inconsistent performances. From Miguel Ycaza's chaotic scenes as Carlos Gonzalez's restless teenage gangster, and a tone that is never quite convincing. According to David Karger's *The Academy Handbook*, the project was beset by production problems forcing it to shut down and resume several months later, which may partly explain the overall unevenness.

THE LAST MULTITASK

Director: Chris Thompson. **Producers:** Bruce Smith, David Williamson, Denise Whitcomb. **Screenplay:** David Williamson. **Directors of Photography:** Gillespie of photography. **Lead Actor:** Robert Sars. **Director:** Home Cinema Group. **Cast:** Michael Robinson (John Cleese), John Wood (Robert Munn), Robert Vaughan (Douglas MacArthur), Ray Barrett (General Blum), Warren Mitchell (Franklin Roosevelt), Timothy West (Wilson). (C-42)

Britain, Australia under the threat of Japanese invasion during World War II.

Directors: John H. Mearns ("The Husband"), Tim Barrows ("The Child"), Fred A. Bellows ("The Man"), Daniel Baker ("The Family Man"). Executive producers: Christopher Mee, John H. Mearns. Producers: Craig McLaughlin, Hal Porter. Three Royalty Award winners. Directors of photography: Ray Leeman (Robert Goupin), Les Fisher (Steve McLaughlin). Editors: Tom Levin, David Blahnik. Ryan Kavanagh. Edward McQuinn. Music: Donaldson Shier-Gleason Group Inc. Also NewsRadio (Franklin). Steve Williams (Jonathan). John Williams (Michael). Jim Finner (Mother). Robert Reed (Steve Cassaday). Arthur Gillian (Father Reed). Jack Thompson (Ray). Marc Gilpin (Hayden).

Government Accountability Office (GAO), report requested subject to serve about first violent release

This box-office success stems from the earlier days of the renaissance is notable not only for its return to great quality but, most important, for having helped launch into film careers such major figures as writer David Williamson, director Fred Schepisi and Tim Burstall, producer John E. Murray and actors Jack Thompson, Max Gillies, Helen Mirren et al.

For those who haven't read it in nearly two decades, it is well worth a re-read. (R.C.)

[illegible]

Director: Bill Bennett. Producer: Bruce Miller. Screenwriter: Bill Bennett. Director of photography: Steve Aronoff. Editors: Sara Bennett, David Cramer. Home Cinema Group: Cast. Book: *Shoreline* (Tom Knott). Music: Bruce Winick (Clare Donk). Book: *Shoreline* (George Moscone). Another Collect: Bruce Bennett.

Narrationally played disease-driven by linear, diachronic, fiction exemplifies what is the transgression of Aristotelian *diegesis*. All of which makes Bill Bennett's move to its improvement and question-driven script something that is big and monstrous. However, this "disease-drama" tale, at times a double-edged, between documentary and drama, simulated "reconstruction" with dramatic butcher-shock realism.

Shirley is in part a film Australia wishes which was broadcast on Playmate Nite (Bizarre also contributed *Madhouse* and *Giant*) in which the trials of a young married couple bending their dreams home are passionately discarded. Bennett has his treatment to the kindly emotional trials of the young couple while they battle on with unscrupulous builders, well-meaning fathers and lawyers. While it traces this ordinary tale in pace, bottom, it offers rare glimpses into the social conditioning of Australians. And at least two performers make us, at times, too enthusiastically caught to watch.

www.elsevier.com/locate/jmb

Director: Tony Wellington **Producer:** Michael Lynch **Supervisor:** Tony Wellington **Director of photography:** Ben Burstein **Editor:** Martin D'Arcy **Distributor:** Home Cinema Group **Cast:** Kelly Douglas (David), Rebecca Rigg (Michelle), John Polson (John)

Three teenagers 'reveal' themselves during the course of an intense day in what has been described as an Australian re-creation of *The Breakfast Club*. Reviewed in *Cinema Papers*, May 1980.

Table 1

Blondie Anthony Bonanno, Producer: Henry Salas, Head Appleby, Scriptwriter: Anthony Bonanno, Director: Cinematography: Tom Cavan, Editor: Colin Evans, Composer: Norman Kays, Distributor: HomeClassics Group, Cast: Apollonia (Clara), Ray Barrett (Geoffrey), Bill Kern (Grandfather), Carol Kane (Aunt)

The first feature of writer-director Anthony Roseman tells of a family's gathering in the country for Grandfather's eightieth birthday. This is the catalyst for family tensions on- and off-screen for bonds to be made and broken.

Though every stage-like in its reliance on talk and a theatrical style of performance, *Salvatore* has its pleasures. The dialogue, sometimes sharp and witty (as when, for instance, he laments having pushed a cyclist off the road, remarks disdainfully, "Ultimate left"), and the scenes are confident. It is also a pleasure to see the great Ray figurant in any role.

What goes against *Salvatore* is its very un-convincing nature: nothing is told masterly, the camera rarely (and boringly) recording people talk. (How can we ever be moved, either, by his director of photography, who has not let us exceed the 10m in all of April.)

Bowman has since made *Cypraea*, which is an unfortunate abbreviation of the characteristic of the shell. This was on the way with

on *Rebush*, Bowman looks a much more intelligent understudy of small, intelligent like film than most current work. USM

1501-1504 1505-1508

Director: Ray Asquith **Producer:** Christina Peters
Screenwriter: Ray Asquith **Director of photography:**
Mandy Walker **Editor:** Ben Salmons **Distributor:**
Hanna Cinema Group, Can. **Drama Guild (NY):**
Frank J. Holden (New), Ben Mischelstein (Gary)
Media Gardens (Dub)

Ray Agall's virtually unbroken career debut.
Reviewed in *Chicago Tribune*, Thursday 1938.

PROBATION DEPARTMENT OF CORRECTIONS, NEW YORK STATE

Director: Rob Stewart. **Producers:** James Whitford
Stewart and Jan Tyrrell. **Screenwriter:** David R. Young
Director of Photography: Joseph Packer. **Editor:**
Annalisa Reitan. **Composer:** Dave Navarro. **Dis-
tributor:** Home Cinema Group. **Cast:** Peter Phelps,
David Wenham, Niala Coughlin, Ben Franklin, Doc
Brown, John Doyle.

This film has something of a flimsy-on-the-lyric-grader feel; it's a no-hunk band performance, wants us to be a rock star and is tempted by a keyboard that creates music through our thoughts. In brief, this is *Frost* crossed with Douglas Trumbull's *Silencers*, mildly crossed with Michael Ball's *Street of Fire*. [B-]

Abstract

Director: John Dugan. **Producer:** Edward L. Kerner. **Screenplay:** John Savett Young. **Director of photography:** Gerald Burton. **Editor:** Frank Vandenberg. **Production Designer:** Horne Vidler. **Cost. Designer:** (New York) Oscar Rossmore. **Richard Jordan** (Fletcher Russell) **Conrad** Anna Maria (Anna Sten) **Alexander, Brother** (Hector Alford) **Conrad**

This John Guagan directed film about Salvadoran Archbishop Oscar Romero has had a down-out, curcuma journey to the video shops. It was originally scheduled to be released at least one year ago before its distributor, Wilmpac, closed down. It has since been reworked by Dominican House Video.

An interview with John Dugan in *Cinema Europe* (November 1986) spelled out some of the political problems with John's script. In a script, with which Dugan was most in full agreement. At the same time, one is never sure of the good intentions that went into the making of this ragging film. The provocative sequence where Romero sends a church commander by the railway (one of whom it is suggested, but not stated, is American) is massively controlled and measured, summing the masses of the masses when the soldiers' gun take aim and also the inner turmoil of Romero's angst for liberation theology.

RESULTS AND THE UP-REVENUE

Director: Scott Hicks **Producer:** Scott Hicks
Screenwriter: Scott Hicks **Director of photography:**
David Freeman **Editor:** Pigi Karmel **Executive-**
Producers: Cinema Group **Cost:** Alexander Thornbridge
(*William Thewlis*), *Jeremy Angerson* (*Spur*),
Robert Cidaly (*First Thewlis*), *Elizabeth*
Alexander (*James Thewlis*).

While expressing love about the (to school) unlikely friendship between a public schoolboy, Sebastian, and a street kid, Sparrow. Both have reasons to be dissatisfied with life, and together they hit the road, avoiding parents, social workers and police. In the process, Sparrow finds his "lost" mother and both come to

The performers are not merely stars (though Jimi Hendrix looks exactly right) and the plotting is a little seriously conceived. But such is the way with children's films in America (cf the ACT's work). And director-writer Scott Hicks does include some very detailed moments of observation, in which Sebastian is pulled over for under-age driving. Asked by the policeman to get out, Sebastian immediately leans against the car and spouts his lingo, confidently demanding his right to use a phone call: hours later in front of American television shown has parental record belittled.

Hicks made the Intellectual Property Protection, some years ago, which had a smaller the one. But Solomon and the Sparrows are likely to make the subject easier. (S.M.)

THE UNIVERSITY OF CHICAGO

Director: Adrian Curry Producer: John Lawford
Screenwriter: James Wolf Saunders Director of
photography: Ross Stevenson Editor: Peter Bur-
ges, David Gooder Director: Rhonda Wilson Cam-
era: Richard Martin, Timothy O'Brien, Rochelle Adams,
John Green, Scott Williamson

A cheap adventure-action picture that is interesting for its audacity to figure out where it is going. With one look neither will the audience

An American airforce commander, also an expert on Japanese war-time rules and protocol tells the novel, was one to find the remains of his grandfather, whose plane came down somewhere in Thailand three days after the end of World War II. Through an unusual natural process, his desire is that his grandfather was unjustly assassinated by the Japanese. This tends to give the film a vengeance plot. Then he finds himself in the Western's position, plot, where he is suddenly called upon to help defend villages from the attacks of gun runners and drug smugglers. Then there is a Web Contributor plot where he reveals he is actually trying to recover a special medal his grandfather stole from the Japanese, so that he can return it to them. (R-)

WINDY CROOKED A. WALSH

Director: Michael Fassinon **Producer:** John Salasnik **Screenwriter:** Suzanne Hensley **Director of Photography:** Jeffrey Skidell **Editor:** Michael Hensley **Producer:** RJA-Columbia Pictures/Video **Cast:** Suzanne Arquette (Wendy Wilson), Bruce Springsteen (Rustler), Hugo Weaving (John), Kevin Walker (Dexter)

Rosanna Arquette, complete with American accent (which the film doesn't explain), was imported for this unrequited rendition of the Cinderella fantasy. We're, disconcerting to escape the mundanity of her supposedly slim but lit and rearing office job, watch between her handsome, nerd boyfriend, Romaine, and the mythical Prince Charming of her economic fantasies, who emerges in the form of a stark, ideologically married suitor. Like

Suzanne Hawley's script maps *Wendy's* quest against the narrowest possible terrain: carnality, hedonism and sexual pleasure (though the codes are strictly Victorian Era) versus grace, roots, homey nostalgia – coping out with a resolution that suggests better rather than forever.

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FEATURING AUSTRALIA: THE CINEMA OF CHARLES CHAUVEL

Scott Cunningham, *Allen & Unwin, Sydney, 1997, 214 pp., illustrated, pb, rrp \$28.95*

GARETH HODGSON

Prior to the 1990s revival of Australian cinema, there were few local directors who would qualify as beautiful subjects for serious research and scrutiny. The subject of Scott Cunningham's book, Charles Chauvel, is one case of a director who has already been awarded special status from a strictly limited pool of candidates. Indeed, the name Chauvel has acquired an aura from that period of Australian filmmaking when the industry was almost in zero-point, i.e. the 1940s and '50s. In the light of this, one of the more positive results of Cunningham's work is his investigation of how the Chauvel legend was constructed as an ambivalent, contradictory phenomenon. Rather than being treated as an auteur in strictest, Chauvel should be approached in the wider sense of a career trajectory that presented a number of dilemmas as a former filmmaking publicist/critic, low-level and fluctuating.

Cunningham's book is a valuable addition to the thin ranks of books that seriously attempt to probe aspects of Australian film history. There is especially so at a time when the fashion for Australian cinema is in recession. *Featuring Australia* does make a valiant effort to contextualise Chauvel in industry and social terms, as well as formulating some useful readings of individual films.

Yet, given that the book was based on Cunningham's PhD thesis, I am not an incomplete project, one that does not achieve a fully fledged analysis of the Chauvel phenomenon (for this is what it was), even though the writer is aware of the perennial issues. His desire to pursue and clarify these issues is a serious failing. The book does not really bridge the gap between the need to proffer an adequate analytical framework through which to assess the Chauvel phenomenon (one of a minor-league champion and a displaced figure of Australian cinema) and the treatment of his cinematic films as isolated objects for study. One senses that the introductory chapters, "Approaching Chauvel", has the air of a post-hoc rationalisation of the project in order to give it a greater

degree of coherence. Key questions that Cunningham raises about Chauvel's positions/ predicament (Australian cinema [national, cultural, generic, industrial] are broached and then partially suspended in the study's infancy).

In his introduction, Cunningham posits a number of topics which would seem to fore-shadow a structured attempt to assess the Chauvel phenomenon, i.e. (1) Problems in comprehending film history; (2) Dilemmas in approaching national cinema; and (3) Post-structuralism of Australian film history.

In the end, these assume a sort of theoretical gesture rather than an incisive entry into the necessary analysis.

Cunningham claims that he rejects the conventional critical model of tracing a director's path from apprenticeship to maturity as appropriate for Chauvel (as Andrew Pike has done previously). He then proceeds to divide his career into chronological phases, despite his dismissal of the auteurist model. He characterises Chauvel's first phase (as a low-budget period) as one of experimental individualism, the second phase (in contrasting the 1930s and World War II) viewed as a period in which Chauvel made concerted attempts to build alliances between the production and distribution spheres, as well as starting the process of building a biographical legend culminating in the local success of *Peter the Dink*, *Menzies and the Rab of Tahiti*; the final phase, covering the late '50s and '60s sees Chauvel expanding upon this biographical legend and finally pursuing his role as independent producer-director.

Cunningham's categorisation seems entirely reasonable and could actually be construed as fortifying the necessary model, especially via the importance he attaches to Chauvel's reconstruction of his biographical legend. Given that the bio-legend seemed open to some promising paths for analysis, one wishes that Cunningham had developed these more systematically.

Furthermore, Cunningham seems to sacrifice the opportunity to conduct an obvious and logical comparison between Chauvel and Ken G. Hall. This is unfortunate given the limited options to develop direct comparisons for the period in question. A Chauvel/Hall comparison would have helped to clarify the status and mission of Chauvel as an independent. Moreover Hall's success capped the circumstances cast upon him to become Australia's

most prolific filmmaker of the '50s, Chauvel had to struggle to launch and compete in such projects. Further, once Hall and Chauvel both achieved and realised Hollywood dreams, a comparison between them would have been revealing, especially how each negotiated Hollywood cinema in terms of their narrative approach, not to mention their different appropriations of Australian culture. The question of Australian identity projections, and the impossible conditions of post-colonial culture, has interesting resonances in each instance. Chauvel seemed to consciously project himself as a cultural nationalist whereas Hall did not harbour such ambitions.

The most serious dilemma of Cunningham's project is his appropriation of specific concepts in order to further his exploration of the Chauvel phenomenon without a proper understanding of the previous use of these terms and his conceptual baggage that comes with them.

(1) The Classical Hollywood Style. Although Cunningham acknowledges the Barthes and Thompson directions here, he spends so time amplifying the terms as to over-explain to Chauvel. He does not mention the respective formalist criteria that underlie the Barthes and Thompson work. Consequently this allows a certain slippage in its application to Chauvel. Chauvel's embracing of Hollywood's narrative method does not especially distinguish him from a host of other filmmakers around the world that were looking to the Hollywood commercial model in the '30s. An allegiance to the Hollywood mode of expression was not a barrier to Chauvel's national cultural nationalism, but it did influence his understanding of dramaturgy and associated meta-cine strategies. Cunningham fails to describe the nature and the implications of his alliances to the classical Hollywood mode of expression and consequently is unable to specify how we should bracket its application to the Australian filmmaking tradition. Is Chauvel's work, we cannot apply simple concepts of cultural nationalism or national appropriation, for he falls into an indigenous and perhaps indigenistist zone.

(2) The High Modernism Mode. Cunningham's application of this term to some of Chauvel's writings offers a dense, inappropriate term imbued with resonance, without adequate explanation of its critical connotations. This ultimately places the term in jeopardy itself. Cunningham makes no reference to the debate around modernism first named by Eliot in the early '20s and later taken up by feminist critics. The debate had a very specific bearing on the family melodrama and the associated genre of the women's mystery in the classical American cinema. The debate revolved around the theme of drama-



highly, more-or-less-abstract generic conversation and was limited to such meta-discussions in *Minerals*, *Stars*, *Cakes*, *McGee*, *Boogey* and *Ray*. Thus *Chatterbox* gives substance to the high and noble/moderate mode of mixed discourse in dramatic discourse. He does not juggle speech and text: the concepts. This raises a difficulty more Chomsky cannot be equated to the above-mentioned discourses in terms of stylistic treatment or sophistication, but the reversal of the word drawn to a text of formal dramaturgy with a naive appeal to poetic means. (*King Vidor* might be a more useful, a contemporary, analogy.) We are left with a degree of uncertainty as to why and how the high (moderate/modest) mode is being invoked, except to bring high a sense of solemnity and incongruity. Chomsky's serious modulation.

script for cultural nationalist ends. Although it is sympathetic to Cunningham's difficulties in trying to portray the tone of Chavero's films, I have the impression that Cunningham is almost a mirror of Shari describing a more "realistic" discussion of the dilemma of Chavero's cultural nationalism. Is Chavero's depiction of the Australian countryside any more nationalistic than John Ford's portrayal of Montana Valleys or the Mexican desert?

**SCHRADER ON SCHRADER
A OTHER WRITINGS**

Kern, Jackson (ed.), *Fiber and Fiber, Janssen*, 1993, 211 pp., ISBN 0-8050-1111-1, \$19.95.

**T**hrough Paul Schrader wrote and directed most of the low-budget New American films of the 1970s (*American Gigolo*, 1979), and directed one of the most lesser great American films of the 1980s (*Polyester*, 1980), he is surprisingly little written and talked about. The publication of *Schrader on Schrader* is thus something to be warmly welcomed.

interviews conducted by Jackson, broken into four parts (Background, The Crisis, The Secretaries and The Director), with a short film on rape plays. The other section is a selection of critical writings, including pieces on *Gay State*, *Polipoint*, Roberto Rossellini, Sam Peckinpah and the war.

Out and Deeper, the reviewer of more popular writing is a suitable introduction. One gets quickly a sense of the enthusiasm that generated part of his major books (if not, in direct, more particular style) in this extract from "On the Road":

Thus passages for purely filmmaking and for justification by action and art in texts as much of Schröder's work, particularly that wholly controlled by himself, for some collaboration, such as *Maxim Gorky*, have a history of success unjustly rewriting the text (*mean* *honor*). Schröder is certainly one of the finest examples of talent come painting; his knowledge fails in work as a writer and choreographer.

Over the years in which the film club had been semi-legal, the activities of films was very intense. Gold and (J. Anne Derisat) Monahan and Fiorito, all were films, but as soon as it became legalized and part of the curriculum agenda in the college, the most talented former rock cover and films became progressively less interested. Today, they just show *sex-films*. *by JCB*



While still debating whether to be a minister in the church, Schrader met and struck up a friendship with comic *Panama Red*, who told him to go to UCLA. Red also put him on to L.A. Free Press which found him as a critic, his first piece being of John Cassavetes' *Face*. But the saint lasted less than a year, because Schrader was fired for his negative review of *Easy Rider* (represented by Jackson). That passage may give a hint why.

Easy Riders is a very important movie – and it is a very bad pun, and I don't think its importance should be used to obscure the gross mannerism (and/or of its culture) nature –

My complaint is that *Easy Rider* lies at a great remove from American history and from American culture. Moral Hollywood never takes things too far. *Easy Rider*'s superficial charm is seductive and its cynicism seeps from the same half-baked morality which produced such masterpieces. Moral films as *Elia Kazan's* *Onwater*, *Agnes and Stanley Kramer's* *Deluge*.

When student Gary Hale took his every-other-problem piece of Hollywood marmalade *Bliss* (also in *Happies*) to a friend to play anything but a marked deck. You cannot lose when you play screw-ups against screw-ups. The problem for a jaegerlike Mr. Happier is that humans are always more foolhardy than they are. And to make chance-rewarding in no risk falls are

(A) is a study of art and imagination it tells completely about it, and demand of art from life, of which it denies the sensuous and might that make us what we are. (see 26137)

So, fired for being accurate and not knowing to accept nonsense (which Schneider, in *Kazuo's* words, Schneider "would [not] wipe out the edicts" of the magazine *Osaka* [which is well worth reading])

Jackson's long interview with Schenker thus marks the maturation of his critical sensibility to the negative influences of Godwin, Parker Tyler, Raul, Lerner and the structural analysis of *Twelve Lessons in Stress*. There came a Charles James, "the person I think I would like to come to as my maker" (p. 24). Raul was also instrumental in Schenker's writing his magnificent *Passions and Social Style*.

The whole of the *Financial Times* is a good example of this. It is that if you reduce your annual insurance premium and let things go, the insurance will expire and it will be paid because it will have been replaced all by new and explicit calculations. It will have been defined and repositioned in one place or other. Culture, on the other hand, is the same, but the same is not the same.

One of the things I have tried to do in my films is . . . have an emotionally binding moment, like Michael's suicide, or like the end of *American Beauty*, where the protagonists are pulled out of the happy lounge, kissed, or like the moment in *Boys of Summer* where the girl is revealed with two strokes.

That is very hard to do, and one of the problems I've run into is that a decent reader/writer commercial site is hard to find in order to get their bleeding manuscripts here in time to read. The [now] outgoing demand, but then of course the bleeding members don't stand out so much. (see 10-10)

This sounds like a cop-out, but considering *The Conflict of Interest* (which I have not seen), there is no evidence of that. Schrader is just as tight-lipped as *Paulie Jones*, which is his most rigorous, painful piece of work. There is no answer that doesn't exist. It was that very

refused to do so that angered so many conservatives and blinded them to the work's compassionate reality. It is telling that the less rigorous, but still wonderful, *Reverend of Pontefract* does not lay the same angry response. That it doesn't replace what happened?," that Philip Harwood's *Both* had the same success. Nick Hornby

The main revelation of "The Science Teacher" sections in Schrader is revealing what he wrote and how it was changed. Take, *Ann Dancer*:

[illegible]

Milner's *decenter* also relied, in this critic's view, on not rigorously pursuing Trautman's point of view with his camera placement and lens use. For example, if Trautman states a room he has never entered, the camera shouldn't proceed into but reflect entry with him, approximating his perspective, as with an over-the-shoulder shot. Equally, the less should arguably equal Trautman's perspective (Dörmel). But *decenter* seems not to integrate on the same effect to become Schindler's struggle with the resistance to his choices.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

the names of surnames were some which Mary and Bob chose not to do, or rather did in a different fashion.

In other years, some folks in the village had to be trying on makeshift and unaccustomed (because every time the town is complete up and storage of a woman but it knows, he also means there have finally be accepted for a lot of good able to maintain an erection. Finally he takes a shot on his hands. He knows his hands and sometimes when against the wall it has not everything, but they were uncomfortable shooting this and so on. Because I am not a control, second, on 12/12/12

But the alterations (and disorientational data) read thus: Scores: ends the film with the Bible quotation, "I was blind, and now I see." Schindler:

1000

that I greatly enjoy. I find the idea of being joined to her there, and when I see the film I am absolutely thrilled. I don't think it's true of La Morte either as real life or in the movie, I think he's the same character in either and so for another beginning, and I think, Mary is just a young woman on the subject for film. (p. 150)

Age Group	Total (%)	Male (%)	Female (%)	Unknown (%)
18-24	15	10	20	0
25-34	25	15	10	0
35-44	35	25	10	0
45-54	45	35	10	0
55-64	55	45	10	0
65+	65	55	10	0

Schneider also reveals himself as an acute judge of the finished work, as in the remarks about what went wrong with Peter Weir's *Witness* (1985):

I don't think the limited financially-workable way the book did, which was, rather like *True Grit*, to have a character who constantly charms and intimidates and often makes you go, so that by the time you reach how much your guide is going to demand for the wilderness with him

One of the problems was the timing of the trial itself. It was written with just 16 doctors in mind, but the number I could imagine who would have that kind of knowledge was 10. For some reasons or another, both the case, and the

and so they went with Harrison Ford, who doesn't have that reptilian charm. He doesn't make you get the first impression and then have it change in an often very dramatic but only going to become less and less likable. (p. 108)

When reading the section on Schneider's "The Director," one recognizes a major theme: the *tyranny of the question*; the questions are nearly the same kind as those in "The Screenwriter's" section, that is, concerned only with *them*. There is but no nothing about what a director actually does: choosing lenses, framing, shot, moving the camera, instructing actors, blocking scenes, moving down with the editor, consulting with the sound man, et al. Even when Schindler manages to squeeze in a mention of his particular use of arch, Jackson Rabe to rock up on-

In this series, Jackson (typical of much British—and, regrettably, Australian) film-making which seems to have come out of London and not a love of filmmaking. If they had not seen the film but just read the script, the writers would be exactly the same.

Now some critics protest that they don't need can't write about the more technical aspects of literature because they don't understand it. What else literary criticism is for, then, unless and of structural criticism because the don't understand English grammar and punctuation. Basic skills are requisite of literary critics, whether of the comic or the serious.

The argument, and Jackson's economic failure in pushing Schröder to more reforms on depots, this is a wonderful book and a joy to read.

CHILDREN AND TELEVISION: THE ONE EYED MONSTER?

Barry Gower and Jill Mathew, Routledge, London & New York, 1998. Pp. viii + 378 pp.

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The number of hours children spend in front of the television, and the impact of its explicit and implicit values on them, is a controversial area of media studies research and theory. Gannon and Blackford draw on knowledge that can discuss the social impact of concerns expressed by writers and researchers in the field. Does television influence aggression behaviour, mental illness and sexual stereotyping or ultimately affect school performance?

While many of the issues under discussion in this review are not new, Gaudier and McAlister's work is very useful because it summarizes the research and findings to date, primarily, but not exclusively, in England and Northern Ireland. From the outset, there is a clear recognition that there can be no easy and quick answer to any of the above, and the authors caution that the whole topic of children and television is a minefield of suspicion, prejudices and fear that are poorly substantiated by hard factual evidence or research.

The introductory chapters provide a good overview in this respect, and discuss how and why children watch television, and how they follow and understand television discourse. They note, for example, one study where it was observed that, while watching an episode of *Sesame Street*, some children looked at and talked about items from the screen more

seconds or so in other field studies associated with video cameras, a misconception of children played, fought, read and frequently left the room while the television set was on. In the context of these sort of timing patterns and habits, it is clearly very difficult to arrive at conclusions about the impact of messages and implicit values on the children "watching." Indeed, on the basis of the evidence Gunter and Moltzen produce, children are apparently only "glued to the screen" around the ages of 11 or 12, much younger than this and they only become bored or restless, whereas when most children find other forms of entertainment to occupy their time.

The other notable feature of the opening chapter of this book is the authors' desire to distinguish between the viewing habits and comprehension levels of different age groups. They point out, for instance, that after the age of eight most children are able to distinguish clearly between the sort of realistic violence they see in news and current affairs and the violence in fantasy/action dramas and cartoons. Before the age of eight, many children are uncertain about the apparent realism of television violence and do not realise that many television performers are actors. Given that some adults still have problems with this and need help not to swap opinions, this is not so remarkable, but it can be overlooked as one of the very young.

Moreover, Gunter and Moltzen continually point out that "children" are not one large homogeneous audience: perhaps even more so than the range of adult users in programmes, their stages of cognitive and social development are crucial to their relationship with the television medium. Supporting the findings outlined in Patricia Palmer's 1988 study, *The Lonely Audience*, children over a wide age range fit categories as favourite programme and adult news and current affairs as their least favourite. But this is not, mainly a question of age: proto-viewers new to television use different language and terminology, are paced too quickly, and possess a degree of prior knowledge and experience of the world that is beyond the developmental stage of children up to the age of 12 or so. Similarly, the violence screened in these distant/odd news programmes – and the recent GULF coverage is a case in point – may be disturbing for children because this is the replacement for content that

The documentation of the impact of television social messaging and advertising is quite well handled, although the tentative nature of some of the authors' remarks does not always do justice to the research presented. They make the point throughout the "impact" section of the text that it is difficult to isolate the effects of television on children from the effects of other media and social and family patterns and influences. Of course this is true, but, in the light of some of the evidence



about children and television. One child, at least, sees the world inhabited by children and the world of television as being poles apart: people are made smaller, s/he explains and "lowered down by a rope" in order to get inside the television set. Nice place to visit but you wouldn't want to live there.

CINEMA IN AUSTRALIA: A DOCUMENTARY HISTORY

Bar Barford (general ed.), *NSW University Press, Sydney, 1992, 412 pp., hb, illustrated, esp. \$20.00*

JOHN CHAMBERS

Anyone who is seriously interested in Australian cinema and/or culture will find *Cinema in Australia: A Documentary History* as valuable. It is a comprehensive treasure-trove of indispensable documents – some familiar, some less so – that range from movie reviews to government reports, general studies, other reviews, film festival newsletters, political commentaries, manifestos, brochures from film societies and more poems. All these documents constitute the relatively unknown, complex and shifting topography that represents Australian cinema (embracing both main genre and narrative feature film). The documents span from Henry Lawson's story/script, "The Australian Cinematograph" (1897), which was filmed in 1912 as *When Did She Go* by the Commonwealth Film Unit (now known as Film Australia) in 1968.

The material is chronologically and thematically structured and is divided into seven sections by established scholars and researchers on Australian cinema. Originally, *Cinema in Australia* was conceived to function as a companion volume to *The Australian Stage* (edited by Harold Law, NSW University Press 1985), but they are only loosely related to each other. However, both collections of documents (as one is reminded in the un-sung "Preface" to *Cinema in Australia*) can be read as complementary maps that are still being drawn up as more willing participants come aboard a particular, well-known cultural field.

Most important, the underlying thrust of *Cinema in Australia* is to explore the basic cultural, historical, industrial and technological dimensions of our local cinema as a socio-cultural institution rather than as an aesthetic text. Was not that idea here discussed that relate to questions dealing with textual analysis, cinematography, genre, subjectivity, forms, meaning, etc.? What we find instead is an excellent choice of documents that speak of Australia in terms of aspects of culture, its location, history and politics, cinema functioning as a cultural and social context, as complex media-based institutions in a projected state of flux.

Another worthwhile aim of the book is its emphasis on describing the institutional history of Australian cinema as an expression of the televisionised and commercialised margins in the 1940s and '50s around the significant nation of cinema as "film art." For the first time, according to Stuart Cunningham and William Brown (in their introductory section "Film as 'cinema film'"), cinema became a subject worthy of intellectual thinking. The title of their section belongs to Philip Adams (the most quotable and ubiquitous of media gardeners/movers/producers whose role, along with Henry Jones and Peter Calvey, in shaping today's local film landscape is appropriately secured in the book), and comes from an *Age* article titled "The happenstance of art" (1982) which was a glowing recommendation about his then young, youth working, commercial career in the dark, ageless, *WASE* life-house of the early '80s. In this subjective and media-choked piece Adams gives a chance of cultural, cinematographical and sociological factors that we will not widely consider as valid objects of informed critical analysis.

What do we learn about the role of film societies, film festivals, film grants, independent film distribution and aesthetic cinema in the formation of cinema in this country today? Practically nothing, as is the usual response. To my knowledge, there is not a handful of people who have expressed concern over the years about these overlooked areas in film criticism and theory.

One of the most prized qualities of the book is how the collected documents recreate the elusive memories of the nation's socio-cultural and Australian cinema in terms of cultural politics and the self-serving, hegemonic interests of the landscape/culture/industry and distributors which have, since the beginning of the century, redefined and all costs in terms of ideological feature-film production. In this respect, *Cinema in Australia* contains countless industrial and government archives and reports that characterise the enormous complexity of the bureaucratic and industrial realisations over the decades in shaping the distribution and exhibition and/or reception of our local industry.

Throughout the various documents that make up the *Cinema in Australia* collection



seems to be an excellent, well-designed and accessible bibliography compiled by Ian Burnard and Jan Chandler, so that a counter-industry by the respective writing colonies to encourage film Australian cinema can be best seen in a shifting (and relatively uncharted) dialectic between cultural politics and what Mesgheb Marwanian termed "political politics." What shines through is how successive federal and state governments since the 1980s have increasingly isolated the various overseas interests of British and American-owned local film companies in determining the look and shape of Australian feature film. This is a constant theme in *Cinema in Australia* and its overall significance in structuring past and present debates cannot be emphasized enough.

More to the point, despite our current critical understanding of Australian cinema, is how these very debates about economic and cultural independence, "Australianism", cultural cringe anxiety, etc., still operate in an unexplored manner in the relevant critical economy of Australian cultural and film studies.

Thus, there are documents that emanate from a number of royal commissions and government reports: the ones that come to mind readily are the Royal Commission of 1952, The New South Wales Inquiry in the Film Industry (1954) and film licensing (1954-5), the Australian National Film Board (1949), the second Vincent Report (1964), and the equally significant 1968 committee report from the Australian Council for the Arts that was

responsible for lobbying for a national film and television industry, which found the advertising for a National Film and Television School, an Experimental Film and Television Fund and Australian Film Development Corporation.

All these reports and documents (particularly the latter) were instrumental in contributing to the present-day character and structure of the local education/training, government-funding and production sites that form a dominant (if not an indispensable) sector of our film culture responsible for mainstream narrative and independent filmmaking.

This means that the local film industry, as defined by the strategies and industrial/cultural practices of these different but interconnected sites can be seen to be national (to a varying degree depending on the current political and national imperatives of the appropriate speech in question) along the related spectrum of government regulation, audience and public attitudes.

Ultimately, what many documents make clear is how the institution of Australian cinema functions in terms of the conflicting cultural and political roles of the government in encouraging the arts—especially cinema—in the community.

There is also thoroughness in contents institutional data, graphs and charts that strive to show cultural and industrial features about the Australian film industry during the early 1980s. This kind of information has some illustrative value in shedding light on certain

claimed aspects of the local film industry. One wants to see more empirical data collected over the years that provide commentary about the varying relationships between film producers, funds, law office receipts and marketing statistics, which government-sponsored business and/or independent films have made their money back, and so on.

The selection criteria, according to the book's preface, comprised selecting those documents that were political or polemical in character and not exclusively academic in content. All documents were chosen on the basis of being situated "within a particular discursive context" (p. xiv). Each document had to be representative to the reader from its own time and space: this means that not only were the documents selected as a systematic fashion to cover each relevant speech, but, by selecting, ordering and commenting upon them by Burnard and her colleagues, the documents were, to quote the Preface once more, not "isolated from the context which produced them" (p. xiv). Articles that were written in haste and those that are reflective in content and style were also selected.

It should be observed that both the accompanying introductions to the separate sections and the smaller annotations within each section constitute a complex dialectic between the past and the present. In fact, one of the key objectives of all the annotations is their aim to re-contextualize the documents for the 1980s.

One small irritating aspect of the book's design is the lack of a clear separation between

BOOKS RECEIVED

COMPILED BY RAFFAELLE CAPUTO AND SCOTT MURRAY



EXPLORATIONS IN FILM THEORY: SELECTED ESSAYS FROM CINETRACTS

Ron Burnett (ed.), Balance University Press, Indiana, 1991, 320 pp., pb, rrp \$14.95

It seems surprising that a film journal which had a life span of only seven years (more could) make an important contribution as a reader of selected essays. This must reflect the character of *Cinetracts*, which, from 1976 to 1983 and under the general editorship of Ron Burnett, published a significant number of the most pivotal and influential essays in the

field of film studies. They are collected here in this one volume, which deserves great attention given the critical and theoretical legacy it reflects.

SHOOTING THE ACTOR OR THE CHOREOGRAPHY OF COMPLEXION

Simon Callow, with introductions by Susan Snijsman, Nick Hornby, London, 1990, 265 pp., pb, rrp £15.95

This is an account by British actor of his playing in Dusan Makavejev's *Metropolis*, made in the director's native Yugoslavia. It is mildly amusing, though only marginally critical; however, Callow does not really coming to grips with the film or its extreme maker.

Makavejev has always been an expert trouble-maker of the cinema. On first meeting, he is extraordinarily charming and great fun, but some of those who work with him consider and revere for the rest of their lives (David Ray, who produced Makavejev's *The Gaze-Bole Kid*, is one whom the very mention of the M word turns into white and trembling).

Well, even so that Callow did not have an easy time of it, either. But rather than let his



dislike account for the groups last word, he has allowed Makavejev to interpret, sometimes wildly, after otherwise. But the hoped-for dialogue between the two (near) antagonists unfortunately never eventuates in anything substantial.

There are some well-told anecdotes about the filming, but too much of the book seems rather dull.

Of particular interest to Australian readers will be the bits about Chris Haywood, who also found himself in Yugoslavia (at the wrong time, one might add, given the direness of the finished film).

the documents and their respective accompanying introductions. This is a minor complaint in the light of the book's over all fine design and production values.

The material was divided into the following six sections and edited by the following authors (I have already mentioned the authors): 1. The commemorating cinematic marvel of the age (1894-1913), Ian Bennett; 2. More than just entertainment (1914-1937), Denise Collins; 3. Grand Gals of garb (1938-1949) Andrea Alford; 4. Pillars of cinema film (1949-1959), Stuart Cunningham and William Brown; 5. Apathy and the slapping boards (1959-1975), Richard Baxendale and Ken Berryman; 6. A question of taste (1975-1988), Ian Bennett.

Each section's title gives the reader a clear impression of the documentary character of the feature of Australian cinema's historical evolution at the respective period. Another section represents a critical moment of cinema central to the institutional development of Australian cinema during each period as constructed by the book's editors.

When we encounter it we read the documents as their emphasis on a critical group of canonical cultural myths that lead each section along thematic lines across the vast regional and historical topography of the Australian cinema since the beginning of this century. These myths form a substantial core of theoretical interests characterizing the past and present practice of Australian cinema studies.

The myths include the classical dichotomy between the city and the country, and the

critical cultural importance of the Australian outlook in shaping our people's perceptions about Australian cinema, questions relating to "Australianism" and our film as canonical experience. All these familiar mythologies, which are embedded in our speech and film writing about Australian cinema and culture (particularly as they apply to the Australian landscape), have been understood during the past two decades by the new fashionably stated *Italian*, *postmodernism* and even those who include not only the editors of the book but the authors of critical documents located within the text as well.

In one way or another, all the authors have bothered to incorporate our local cinema in the unified belief that it is worthy of comparative critical research and thinking. Whether as academic scholars, freelance critics, researchers, publicists or as cineastes, they have endeavored to align with the respective work that *Australian cinema* is a cinema that is in need of sustained historical and textual analysis. Australian film culture is an *ethnography* that cannot be taken for granted by our cultural bourgeoisie – academics, critics and filmmakers.

One of the permanent cultural myths that we have constructed for a long time is how Australian cinema is a singular and of secondary value in the context of other national cinemas. Cinema in Australia occurred on the margins of the abundance of such a myth.

On the opposite end of Australian film culture, it is interesting to point out how (as Canning,

him and Knight show) it comes to the fore in the late 1940s and early 50s as its various institutional manifestations (e.g. film festival, film societies, film journals, art house cinemas, 'art films' and the government-sponsored documentary movement of the time) and defined a supposed ethos or "mood" for the late post-1930s renaissance in Australian film.

Another worthwhile feature of the book is how there is for each section a dossier of production papers, advertisements, reviews and posters for one particular feature film. Uniting this textual strategy, historical and her associates can demonstrate to the reader how Australian cinema, as an institution and as an aesthetic object, connect to each other in many complex ways and how the film (in question was read within the broader cultural and social parameters of the economy at that time. By paying close attention to a particular feature film, the reader is able to appreciate relationships between production and distribution, consumption and industry, government regulation and popular attitudes. Thus we can appreciate the "local imaginary" of our evolving moving image culture at a point in time. Arguably that is one of the work's main merits as a documentary history of our cinema.

1. Margaret Morris, "Track and Chew Tides of Samuel and Gravelly Dancer," in *Australian Film* (ed.), *History of Australia*, University of Minnesota Press, Minneapolis, 1988, p. 118. (This article originally appeared in *A.C. in Text*, No. 12, June-August 1987.)

Short, balding, eye-glitching, he is all rebels, a man of pleasure. He talks without the slightest inhibition about, and with an assumption of common consensus for, the things he loves (glitterati include most famous revolutionaries, art, sport, sex, food, wine, sex – those all sex, of which he speaks with a commoner's relish, revealing the erotic motifs of his own or their own, his notion of the mystery or thrill. Life is his hobby. He also has a deeply romantic streak.... (p. 117)

MAGICAL REELS: A HISTORY OF CINEMA IN LATIN AMERICA

John King, *Venezia, London and New York, 1998*, illustrated, 268 pp., pb., exp \$24.95

Magical Reels part of a major series designed to map the field of contemporary Latin American

culture, and this first of the series offers a comprehensive study of Latin American cinema. It charts the development of the various cinematic industries that is dominated by the advanced technology, massive finance and worldwide distribution of North American cinema.

A historical framework is set up which examines the progress of the silent era, the Golden Age of the Mexican cinema in the 1940s, and the theories and practices proposed by the New Cinema in the late 1950s through to the 1960s.

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Magical Reels also takes a close look at how the implications of Latin American filmmakers have stuck up to social and economic realities and, finally, it asks who else there in the space of a stable future for that cinema.

THE PRODUCTION BOOK 1991

Simon Cooke, *for Roma Lawrence and Sharon MacGowan (eds)*, P.P. Publishing, Sydney, 1991, 462 pp., pb., exp \$20

A very informative reference directory for professionals in the Australian film television and advertising industries. This 1991 edition has been completely up-dated and expanded, and the practical, colour-coded tables makes it an easy reference.



The directory also provides credit listings for scriptwriters, producers and directors. The range of categories includes everything from film directors to writers, music publishers to stage managers, as well as listings of recording studios, props hire, equipment hire and even late-night chemicals and petal stations.

It is an important hands-on reference ob-

jective.



magical REELS



A History
of Cinema
in Latin
America

JOHN KING

[illegible]



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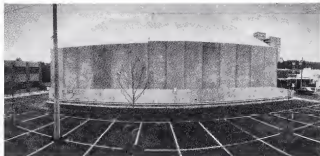
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Three Stages is a purpose-built, fully dedicated production facility.

Three separate studios are complete with full lighting grids, fully proofed and equipped for sound.

Facilities also include a workshop and on-site set building, car lifts, production

offices, deluxe kitchens, make-up and change rooms.

There's underground parking, all-day off-street car parks, full truck access and a power grid generous enough to give your generator a day off.

At a cost that's no more than the usual converted barn with a cyc up one end and a sink at the other.

Three Stages.

Three star performances that'll add gloss to any production.



STAGE ONE

A vast infinity complete 'egg' cyc (16m x 32m x 4.4m high), the biggest in Australia, purpose built for our shows with a removable grid. Extensive sound baffling for speech shows. Internal truck parking, make up

and change rooms, fully equipped kitchen, showers and production office. 3-phase power with HMI PP points.

STAGE TWO

Sound-proofed with corner cyc (15m x 24m x 3.6m to grid). Kitchens, make up and change

rooms, showers and production office. 3-phase power with HMI PP points.

STAGE THREE

Full egg cyc (16m x 16.5m x 4.4m high), sound-proofed with baffling. Removable grid, lockers, 3-phase power

THE THREE STAGES
22 Cecil Place, Prahran 3181,
Victoria, Australia.
Telephone: (03) 837 9271
Mobile: (014) 34 5114
Facsimile: (03) 831 0809
If calling from overseas
61 3 837 9271.